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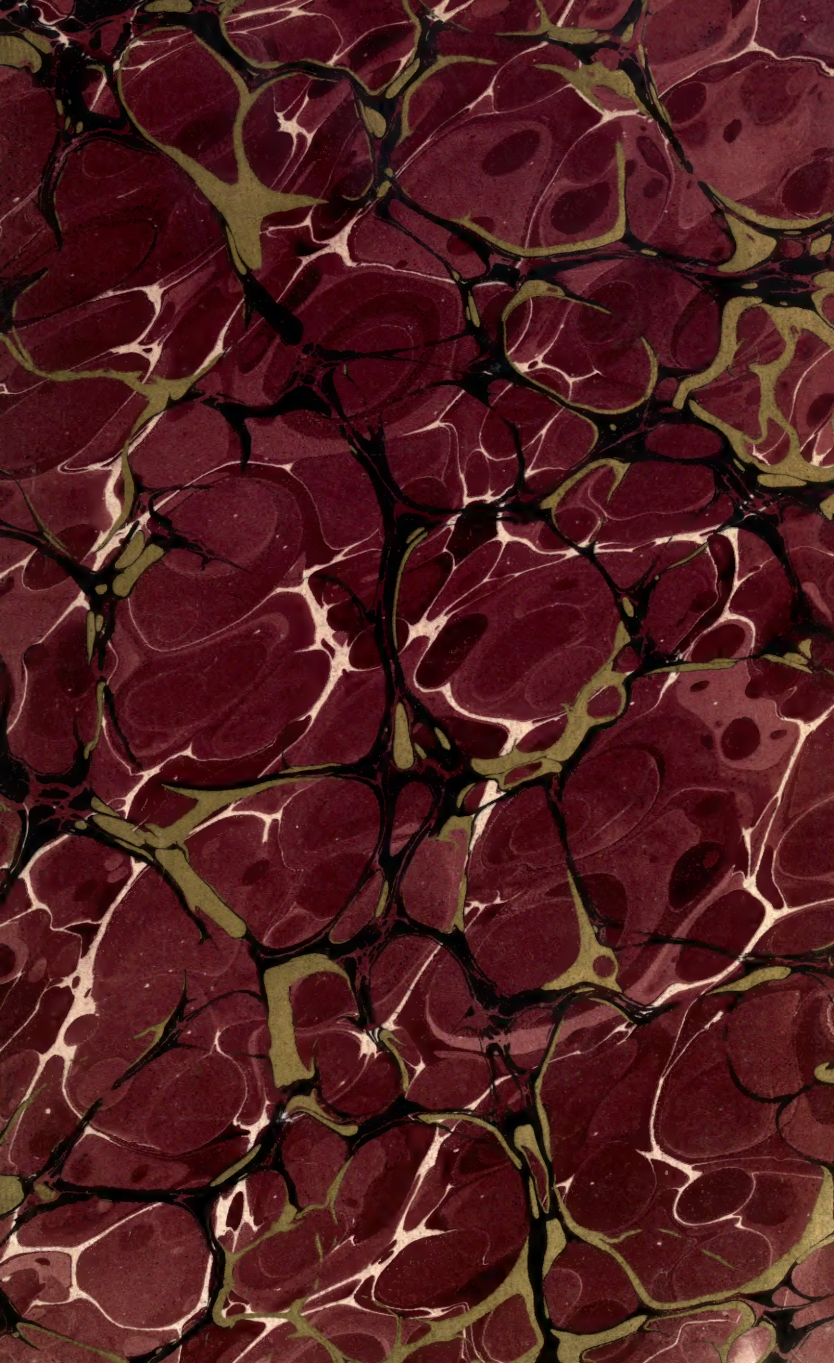

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HANDBOOK

TO

THE NATIONAL GALLERY

THE NATIONAL GALLERY is open to the Public on week-days throughout the year. On MONDAYS, TUESDAYS, WEDNESDAYS, and SATURDAYS *admission is free*, and the Gallery is open during the following hours :—

January	From 10 A.M. until 4 P.M.
February, March	From 10 A.M. until 5 P.M.
April	From 10 A.M. until 6 P.M.
May, June, July, August	From 10 A.M. until 7 P.M.
September	From 10 A.M. until 6 P.M.
October, November, December	From 10 A.M. until dusk.

On THURSDAYS and FRIDAYS (*Students' Days*) the Gallery is open to the Public *on payment of Sixpence each person*, from 11 A.M. to 4 P.M. in winter, and from 11 A.M. to 5 P.M. in summer.

☞ *Persons desirous of becoming Students should address the Secretary and Keeper, National Gallery, Trafalgar Square, S.W.*

A POPULAR HANDBOOK

TO THE

NATIONAL GALLERY

INCLUDING BY SPECIAL PERMISSION

NOTES COLLECTED FROM THE WORKS OF
MR. RUSKIN

COMPILED BY

EDWARD T. COOK

WITH PREFACE BY JOHN RUSKIN, LL.D., D.C.L.

FOURTH EDITION

REVISED, RE-ARRANGED, AND ENLARGED

London
MACMILLAN AND CO.
AND NEW YORK
1893

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A picture which is worth buying is also worth seeing. Every noble picture is a manuscript book, of which only one copy exists, or ever can exist. A National Gallery is a great library, of which the books must be read upon their shelves (RUSKIN : *Arrows of the Chace*, i. 71).

First Edition printed 1888
Second Edition printed 1889
Third Edition printed 1890
Fourth Edition printed 1893

Art Library

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PREFACE BY MR. RUSKIN

So far as I know, there has never yet been compiled, for the illustration of any collection of paintings whatever, a series of notes at once so copious, carefully chosen, and usefully arranged, as this which has been prepared, by the industry and good sense of Mr. Edward T. Cook, to be our companion through the magnificent rooms of our own National Gallery; without question now the most important collection of paintings in Europe for the purposes of the general student. Of course the Florentine School must always be studied in Florence, the Dutch in Holland, and the Roman in Rome; but to obtain a clear knowledge of their relations to each other, and compare with the best advantage the characters in which they severally excel, the thoughtful scholars of any foreign country ought now to become pilgrims to the Dome—(such as it is)—of Trafalgar Square.

We have indeed—be it to our humiliation remembered—small reason to congratulate ourselves on the enlargement of the collection now belonging to the public, by the sale of the former possessions of our nobles. But since the parks and castles which were once the pride, beauty, and political strength of England are doomed by the progress of democracy to be cut up into lots on building leases, and have their libraries and pictures sold at Sotheby's and Christie's, we may at least be thankful that the funds placed by the Government at the disposal of the Trustees for the National Gallery have permitted them to save so much from the wreck of English mansions and Italian monasteries, and enrich the recreations of our metropolis with graceful interludes by Perugino and Raphael.

It will be at once felt by the readers of the following catalogue that it tells them, about every picture and its painter, just the things they wished to know. They may rest satisfied also that it tells them these things on the best historical authorities, and that they have in its concise pages an account of the rise and decline of the arts of the Old Masters, and record of their personal characters and worldly state and fortunes, leaving nothing of authentic tradition, and essential interest, untold.

As a collection of critical remarks by esteemed judges, and of clearly formed opinions by earnest lovers of art, the little book possesses a metaphysical interest quite as great as its historical one. Of course

the first persons to be consulted on the merit of a picture are those for whom the artist painted it: with those in after generations who have sympathy with them; one does not ask a Roundhead or a Republican his opinion of the Vandyke at Wilton, nor a Presbyterian minister his impressions of the Sistine Chapel:—but from any one honestly taking pleasure in any sort of painting, it is always worth while to hear the grounds of his admiration, if he can himself analyse them. For those who take no pleasure in painting, or who are offended by its inevitable faults, any form of criticism is insolent. Opinion is only valuable when it

> gilds with various rays
> These painted clouds that beautify our days.

When I last lingered in the Gallery before my old favourites, I thought them more wonderful than ever before; but as I draw towards the close of life, I feel that the real world is more wonderful yet: that Painting has not yet fulfilled half her mission,—she has told us only of the heroism of men and the happiness of angels: she may perhaps record in future the beauty of a world whose mortal inhabitants are happy, and which angels may be glad to visit.

J. RUSKIN.

April 1888.

PREFACE TO THE PRESENT EDITION

WITH SOME

ACCOUNT OF THE NATIONAL GALLERY

SINCE the publication of the last edition of this Handbook extensive additions have been made to the National Gallery. Nearly one hundred new pictures—many of great importance—have been acquired by gift, bequest, or purchase, while twenty more, which had been lent to other institutions, have been reclaimed and hung in the Gallery. These additions have necessitated very considerable alterations in the hanging and arrangement of the Galleries. The Trustees and Director have for some years pressed upon the Government of the day the urgent necessity for enlarging the National Gallery, with a view both to providing adequate accommodation for newly-acquired pictures, and to the better classification of the works according to their historical order. There is some reason to believe that this extension of the Gallery will not be delayed much longer; and when it is carried out further re-arrangements of the collection on an extensive scale will doubtless be made.

Under these circumstances, it has been deemed desirable to alter the arrangement which was observed in previous editions of this Handbook. Hitherto the enumeration of the pictures, with the biographical and descriptive notes, has followed the order in which a visitor, going round each room, would actually encounter the several pictures on the walls. This order was, in the case of each successive edition, revised up to the date of going to press; and so long as no considerable alterations occurred in the hanging of the pictures, the arrangement adopted had many and great advantages. But it seems no longer suitable, in view of the circumstances described above; and in the present edition the arrangement of the Handbook has been completely recast, in accordance with suggestions from many quarters, which the compiler takes this opportunity of gratefully acknowledging.

The one fixed point in the arrangement of the National Gallery is the numbering of the pictures. The numbers affixed to the frames, and referred to in the Official Reports and Catalogues, are never changed. This is an excellent rule, the observance of which, in the case of some foreign galleries, would have saved no little inconvenience to students and visitors. In the present edition of the Handbook advantage has been taken of this fixed system of numbering; and in the pages (85 to 759) devoted to the Biographical and Descriptive Catalogue the pictures are enumerated in their numerical order. The introductory remarks on the chief Schools of Painting represented in the Gallery are brought together at the beginning of the book, and are arranged under the various Rooms in the Gallery in which the pictures belonging to the several schools are for the most part hung. The visitor who desires to make an historical study of the

Collection may thus, if he will, glance first at the general introduction given to the pictures in each Room; and then, as he makes his survey of it, note the number on the frame of each picture, and refer to the Numerical Catalogue following the series of introductions. On the other hand, the visitor who does not care to use the Handbook in this way has only to skip the preliminary passages, and to pass at once, as he finds himself before this picture or that, to the Numerical Catalogue. For the convenience, again, of visitors or students desiring to find the works of some particular painter, the full and detailed Index of Painters, introduced in the Third Edition, has here been retained (see Appendix I.). References to all the pictures by each painter, and to the page where some account of his life and work is given, will be found in this Index. Finally, a concise Numerical Index is given (see Appendix II.), wherein the reader may find at once the particulars of acquisition, the *provenance*, and other circumstances regarding every picture in the possession of the National Gallery.

"For the purposes of the general student, the National Gallery is now," says Mr. Ruskin, "without question the most important collection of paintings in Europe." Forty years ago Mr. Ruskin said of the same Gallery that it was "an European jest." The growth of the Gallery from jest to glory[1] may be traced in the final index to this book, where the pictures are enumerated in the order of their

[1] Mr. Ruskin himself was converted by the acquisition of the great Perugino (No. 288). In congratulating the Trustees on their acquisition of "this noble picture," he wrote: "It at once, to my mind, raises our National Gallery from a second-rate to a first-rate collection. I have always loved the master, and given much time to the study of his works; but this is the best I have ever seen" (*Notes on the Turner Gallery*, p. 89 *n.*).

acquisition. Many incidents connected with the acquisition of particular pictures will also be found chronicled in the Catalogue;[1] but it may here be interesting to summarise the history of the institution. The National Gallery of England dates from the year 1824, when the Angerstein collection of thirty-eight pictures was purchased. They were exhibited for some years in Mr. Angerstein's house in Pall Mall; for it was not till 1832 that the building in which the collection is now deposited was begun. This building, which was designed expressly for the purpose by William Wilkins, R.A., was opened to the public in 1838.[2] At that time, however, the Gallery comprised only six rooms, the remaining space in the building being devoted to the Royal Academy of Arts—whose inscription may still be seen above a disused doorway to the right of the main entrance. In 1860 the first enlargement was made—consisting of one new room. In 1869 the Royal Academy removed to Burlington House, and five more rooms were gained for the National Gallery. In 1876 the so-called "New Wing" was added, erected from a design by E. M. Barry, R.A. In that year the whole collection was for the first time housed under a single roof. The English School had, since its increase in 1847 by the Vernon gift, been exhibited first at Marlborough House (up to 1859), and afterwards at South Kensington. In 1884 a further addition of five rooms was commenced under the superintendence of Mr. J. Taylor, of Her Majesty's Office of Works; these rooms, the present "New Rooms" (I., II.,

[1] See, for instance, Nos. 10, 61, 193, 195, 479 and 498, 757, 790, 896, 1131, 1171; and the Turner Gallery (p. 74).

[2] The exterior of the building is not generally considered an architectural success, and the ugliness of the dome is almost proverbial. But it should be remembered that the original design included the erection of suitable pieces of sculpture—such as may be seen in old engravings of the Gallery, made from the architect's drawings—on the still vacant pedestals.

III., V., VI.), with a new staircase and other improvements, were opened to the public in 1887; and the Gallery now consists of twenty-two rooms, besides ample accommodation for the offices of the Director and the convenience of the students.[1]

This growth in the Galleries has, however, barely sufficed to keep pace with the growth of the pictures, which have increased during the last fifty years nearly tenfold. In 1838 the total number of national pictures was still only 150. Ten years ago the number was 926; to-day it is nearly 1400. This result has been due to the combination of private generosity and State aid which is characteristic of our country. The Vernon gift of English pictures in 1847 added over 150 at a stroke. Ten years later Turner's bequest added (besides some 19,000 drawings in various stages of completion) 100 pictures. In 1876 the Wynn Ellis gift of foreign pictures added nearly another hundred. By the terms of his will they were to be kept together for ten years. This period has now elapsed, and their dispersal among the rest of the collection has greatly facilitated the recent re-hanging of the Gallery. Particulars of other bequests may be gathered from the final index; but it should be added that the Parliamentary grants have of late years been supplemented by private subscriptions and bequests of money. Thus in 1890 Messrs. N. M. Rothschild and Sons, Sir Edward Guinness, Bart. (now Lord Iveagh), and Mr. Charles Cotes each contributed £10,000 towards the purchase of three important pictures (1314-5-6). Mr. Francis Clarke left £23,104, and Mr. T. D. Lewis £10,000, the interest upon which sums was to be expended in pictures. Mr. R. C. Wheeler left a sum of £2655, the interest on which was to purchase *English* pictures; and finally Mr. J. L. Walker left £10,000, not

[1] The several extensions of the Gallery are shown in the plan on p. xxiii.

to form a fund, but to be spent on "a picture or pictures." It is interesting to note that this growth of the Gallery by private gift and public expenditure concurrently is strictly in accordance with the manner of its birth. The Gallery came into existence, as we have said, by the purchase of Mr. Angerstein's collection, but one of the factors which decided Lord Liverpool in favour of the purchase was the generous offer of a private citizen—Sir George Beaumont.

Sir George's gift, as we shall see from a little story attaching to one of his pictures (61, p. 149), was not of that which cost him nothing in the giving. The generosity of private donors, which that little story places in so pleasing and even pathetic a light, has been accompanied by public expenditure at once liberal and prudent. The total cost of the collection so far has been about £600,000; at present prices there is little doubt that the pictures so acquired could be sold for several times that sum. It will be seen in the following pages that there have been some bad bargains; but these mostly belong to the period when responsibility was divided, in an undefined way, between the Trustees and the Keeper. The present organisation of the Gallery dates from 1855, when, as the result of several Commissions and Committees, a Treasury Minute was drawn up—appointing a Director to preside over the Gallery, and placing an annual grant of money at his disposal. The curious reader may trace the use of this discretion made by successive Directors in the table of prices given in the final index—a table which would afford material for an instructive history of recent fashions in art. The annual grant has from time to time been supplemented by special grants, of which the most notable were those for the purchase of the Peel collection, the Blenheim pictures, and the Longford Castle pictures

respectively. The Peel collection consisted of seventy-seven pictures and eighteen drawings, and was bought by the nation in 1871. The vote was proposed in the House of Commons on March 20, 1871, by Lord Sherbrooke, then Chancellor of the Exchequer, and in supporting it the late Sir W. H. Gregory (one of the trustees of the Gallery) alluded to "the additional interest connected with the collection, for it was the labour of love of one of our greatest English Statesmen, and it was gratifying to see that the taste of the amateur was on a par with the sagacity of the minister, for throughout this large collection there could hardly be named more than two or three pictures which were not of the very highest order of merit, a compliment which could be paid to few private galleries." The price paid for this collection, £70,000, was exceedingly moderate. The "princely" price given for the two Blenheim pictures is more open to exception; but if the price was unprecedented, so also was the sale of so superb a Raphael in the present day unprecedented.

The result of the expenditure with which successive Parliaments have thus supplemented private gifts has been to raise the National Gallery to a position second to that of no single collection in the world. The number of pictures now on view in Trafalgar Square, exclusive of the water-colours, is about 1200.[1] This number is very much smaller than that of the galleries at Dresden, Madrid, and Paris—the three largest in the world, and somewhat smaller than that of the Galleries at Berlin, Munich, and St. Petersburg. On the other hand no foreign gallery has been so carefully

[1] Of the 200 pictures thus unaccounted for (the total number belonging to the Gallery being nearly 1400), some are on loan to provincial institutions (see Appendix II.), and others are hung in rooms not accessible to the public. These latter are distinguished in the Numerical Catalogue by being printed in *italics*.

acquired, or so wisely weeded, as ours. An Act was passed in 1856 authorising the sale of unsuitable works, whilst another passed in 1883 sanctioned the thinning of the Gallery in favour of Provincial collections. There are still many serious gaps. In the Italian School we have no picture by Masaccio—the first of the naturalisers in landscape; only one doubtful example of Palma Vecchio, the greatest of the Bergamese painters; no portrait by Tintoret; and no specimen at all of Fra Bartolommeo, famous in history as the friend of Savonarola, and in art as the first to use a lay figure. The French School is hardly represented at all. There is no picture by "the incomparable Watteau," "prince of Court painters"; nor any example of the modern French school of landscape. There is a wide field here for the generous donor. The specimens of the Spanish School are very few in number; whilst amongst the old masters of our own British School there are gaps too numerous to be mentioned, which we must hope that some future Mr. Vernon will fill up. But on the other hand we can set against these deficiencies many painters who, and even schools which, can nowhere—in one place—be so well studied as in Trafalgar Square. The works of Crivelli—one of the quaintest and most charming of the earlier Venetians—which hang together in Room VIII.; the works of the Brescian School, including those of its splendid portrait painters—Moroni and Il Moretto; the series of Raphaels, showing each of his successive styles; and in the English School the unrivalled and incomparable collection of Turners, are amongst the particular glories of the National collection. And not only have we many things peculiar to ourselves, but historically the collection is remarkably instructive. This is a point which successive Directors have, on the recommendation of Royal Commissions, kept steadily in view; and which has been very clearly shown since the

admirable re-arrangement of the Gallery after the opening of the new rooms in 1887.

It is in order to help visitors to take full advantage of the opportunities thus afforded for historical study that I have furnished some general introductions on the various Schools of Painting represented in the National Gallery (see pp. 1 to 82). With regard to the notes in the Numerical Catalogue, my object has been to interest the daily increasing numbers of the general public who visit the National Gallery. A Handbook, with such an end in view, must have two principal limitations. The full descriptions and historical details, which are necessary for the identification of pictures, and which are most admirably given in the (unabridged) Official Catalogue—would obviously be out of place in a book designed for popular use. Nor, secondly, would any elaborate technical criticism have been in keeping—even had it been in my power to offer it—with a guide intended for unprofessional readers. It is only one side of the pictures in the National Gallery that I have even attempted to touch. C. R. Leslie, the father of the present academician, tells how he "spoke one day to Stothard of his touching picture of a sailor taking leave of his wife or sweetheart. 'I am glad you like it, sir,' said Stothard; 'it was painted with japanner's gold size.'" A Handbook to the National Gallery by an artist for artists remains to be written, and would, I imagine, be of great interest and value. But this guide is written by a layman for laymen. I have been mainly concerned, therefore, with the sentiment of the pictures, and have for the most part left the "japanner's gold size" alone.

To some extent, however, technical criticisms have been admitted to the following pages. It had often occurred to

me, as a student of Mr. Ruskin's writings, that a collection of his scattered notes upon painters and pictures now in the National Gallery would be of great value. I applied to Mr. Ruskin in the matter, and he readily permitted me to make what use I liked of any, or all, of his writings. The generosity of this permission, supplemented as it was by constant encouragement and counsel, makes me the more anxious to explain clearly the limits of his responsibility for the book. He has not attempted to revise, or correct, either my gleanings from his own books, or the notes added by myself from other sources. Beyond his general permission to me to reprint his past writings, Mr. Ruskin has, therefore, no responsibility for this compilation whatever. I should more particularly state that the chapters upon the Turner Gallery were not even glanced at by him. The criticisms from his books collected in those chapters represent, therefore, solely his attitude to Turner at the time they were severally written. But, subject to this deduction, the passages from Mr. Ruskin arranged throughout the following pages will, I hope, enable the Handbook to serve a second purpose. Any student who goes through the Gallery under Mr. Ruskin's guidance—even at second-hand—can hardly fail to obtain some insight into the system of art-teaching embodied in his works. The full exposition of that system must still be studied in the original text-books, but here the reader may find a series of examples and illustrations which will perhaps make the study more vivid and actual.

In the present edition, however, some curtailment of a few passages has been found necessary. The number of new pictures dealt with is nearly 120, including works by important painters not hitherto represented in the Gallery. The addition of biographical and descriptive notes upon these new pictures and painters necessitated a con-

siderable increase of pages. A great many additional notes have also been supplied to pictures previously included. Occasional curtailment in other matter thus became necessary in order that the size of the Handbook (to which, as it is, nearly 100 pages have been added in this edition) might not be unduly swollen. Where the curtailments have been made in passages quoted from Mr. Ruskin's works, references have been left to the works in question. An earlier edition of the Handbook, with these passages cited in full, may also still be had.[1]

In putting out what is almost a new Handbook, I take the opportunity to thank the public and the press for the kind reception given to the earlier editions. I am also greatly indebted to critics, correspondents, and friends who have favoured me with suggestions and corrections.

E. T. C.

August 1, 1893.

[1] *A Popular Handbook to the National Gallery.* Large paper edition 2 vols. (Macmillan 1888.)

GUIDE TO THE GALLERY

AND

INTRODUCTIONS TO THE SCHOOLS OF PAINTING

THE pictures in the National Gallery are hung methodically, so far as the wall-space and other circumstances will admit,[1] in order to illustrate the different schools of painting, and to facilitate their historical study. But the numbering of the rooms does not, in all cases, follow the historical order. Visitors who desire to study the pictures historically should make the tour of the rooms in the following order :—

ARCHAIC GREEK PORTRAITS : North Vestibule.

ITALIAN SCHOOLS :—

Early Florentine : Room IV.

Sienese and Early Florentine : Room II.

---

[1] See an article in the *Nineteenth Century*, for December 1887, by the keeper, Mr. C. L. Eastlake, on "Picture Hanging at the National Gallery."

ITALIAN SCHOOLS :—

Florentine : Rooms I. and III.
Ferrarese : Room V.
Umbrian : Room VI.
Venetian : Room VII.
Paduan : Room VIII.
Lombard : Room IX.
Later Italian Schools : Room XIII.

SCHOOLS OF THE NETHERLANDS AND GERMANY :—

Early German and Flemish : Room XI.
Dutch and Flemish : Rooms X. and XII.

SPANISH SCHOOL : Room XV.

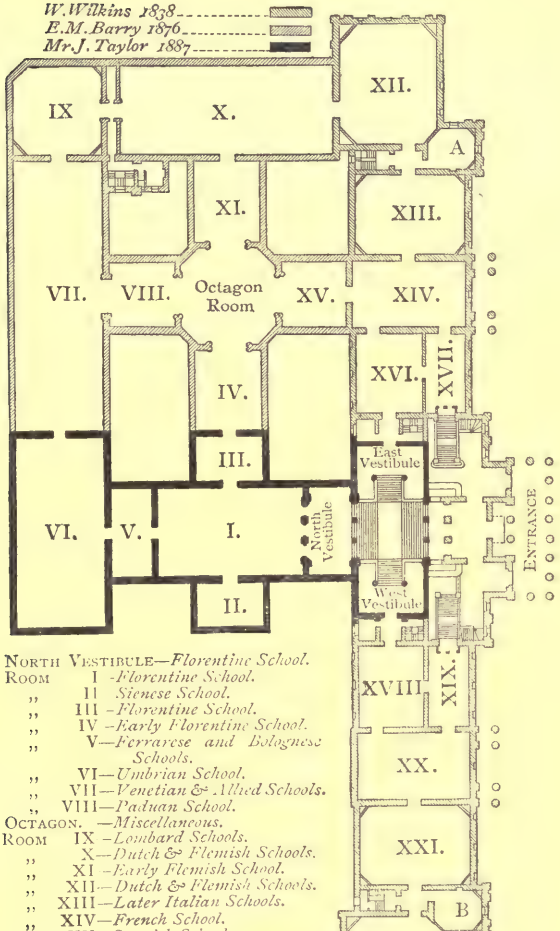
FRENCH SCHOOL : Room XIV.

BRITISH SCHOOL (including a few modern foreign works) :—

Reynolds and Gainsborough : Room XVI. East and West Vestibules.
Hogarth and Wilson : Room XVII.
Constable and other earlier Masters : Rooms XVIII. and XIX.
Later British Masters : Rooms XX. and XXI.
The Turner Gallery : Room XXII.

Introductions to the several Schools of Painting, thus arranged, will be found in the following pages (1 to 82), together with references to the chief painters in each School who are represented in the Gallery.

PLAN OF THE ROOMS.



NORTH VESTIBULE—*Florentine School.*
ROOM I—*Florentine School.*
" II—*Sienese School.*
" III—*Florentine School.*
" IV—*Early Florentine School.*
" V—*Ferrarese and Bolognese Schools.*
" VI—*Umbrian School.*
" VII—*Venetian & Allied Schools.*
" VIII—*Paduan School.*
OCTAGON.—*Miscellaneous.*
ROOM IX—*Lombard Schools.*
" X—*Dutch & Flemish Schools.*
" XI—*Early Flemish School.*
" XII—*Dutch & Flemish Schools.*
" XIII—*Later Italian Schools.*
" XIV—*French School.*
" XV—*Spanish School.*
ROOMS XVI–XVII } *English School.*
EAST & WEST VESTIBULES }
ROOMS XIX, XX, XXI
ROOM XXII—*Turner Gallery.*
ROOM A—*See p.* 46.
ROOM B—*See p.* 83.

Scale
10 0 20 40 60 80 100 Feet

NORTH VESTIBULE

On entering the Gallery from Trafalgar Square, and ascending the main staircase, the visitor reaches the North Vestibule. The architecture of the Entrance Hall and Vestibule is worth some attention, for here is the finest collection of marbles in London. Many distant parts of the world have contributed to it. The Alps, from a steep face of mountain 2000 feet high on the Simplon Pass, send the two massive square pillars of light green "cipollino" which form the approach to the Vestibule from the Square. Their carved capitals are of alabaster from Derbyshire, whilst the bases on which they stand are of Corrennie granite from near Aberdeen. The square blocks of bluish gray beneath the upper columns come from New Zealand. Ascending the stone steps, the visitor should notice the side walls, built up of squares of "giallo antico," which was brought from the quarry at Simittu, in the territory of Tunis. The cornice above the "giallo antico" walls is of "pavonazzetto" from the Apennines, near Pisa, and the same marble forms the base of the red columns. These splendid columns come from quarries near Chenouah, just west of Algiers, which were first opened by the French some twelve years ago. Red Etruscan is the unmeaning trade name of this jasper-like stone, which is also used for door frames all through the new rooms (I., II., III., V., VI.) with very sumptuous effect.

The most remarkable pictures exhibited here are a series of archaic Greek portraits dating from the second or third century A.D. (Nos. 1260–1270: see p. 709).

☞ *The visitor desiring to study the pictures historically should now pass through the large Room I., and turn to the right through Room III. into Room IV., where the earliest examples of Tuscan painting are hung.*

THE EARLY FLORENTINE SCHOOL

ROOM IV

"THE early efforts of Cimabue and Giotto are the burning messages of prophecy, delivered by the stammering lips of infants" (RUSKIN: *Modern Painters*, vol. i. pt. i. sec. i. ch. ii. § 7).

> Give these, I exhort you, their guerdon and glory
> For daring so much, before they well did it.
> The first of the new, in our race's story,
> Beats the last of the old; 'tis no idle quiddit.
> BROWNING: *Old Pictures in Florence.*

WHAT, the visitor may be inclined to ask, is there worth looking at in the quaint and gaunt pictures of this room? The answer is a very simple one. The room is the nursery of Italian art. Here is the first stammering of infant painting. Accustomed as we are at the present day to so much technical skill even in the commonest works of art, we may be inclined to think that the art of painting—the art of giving the resemblances of things by means of colour laid on to wood or canvas—is an easy one, of which men have everywhere and at all times possessed the mastery. But this of course is not the case. The skill of to-day is the acquired result of long centuries of gradual improvement; and the pictures of this room stand in the same relation to the pictures of our own time, as the stone huts of our forefathers to the Gallery in which we stand. The

poorness of the pictures here is the measure of the richness of others. To feel the full greatness of Raphael's Madonna (VI. 1171), one should first pause awhile before the earliest Italian picture here (564, p. 76), the gaunt and forbidding Madonna by

> Margheritone of Arezzo,
> With the grave-clothes garb and swaddling barret
> (Why purse up mouth and beak in a pet so,
> You bald old saturnine poll-clawed parrot?)

But even in the earliest efforts of infancy, there is a certain amount of inherited gift. First of all, therefore, one should look at a specimen of such art as Italians had before them when they first began to paint for themselves. With the fall of the Roman Empire and the invasion of the Goths, the centre of civilisation shifted to the capital of the Eastern Church, Byzantium (Constantinople). The characteristics of Byzantine art may here be seen in a Greek picture (594, p. 427). The history of early Italian art is the history of the effort to escape from the swaddling clothes of this rigid Byzantine School. The effort was of two kinds: first the painters had to see nature truly, instead of contenting themselves with fixed symbols—art had to become "natural," instead of "conventional." Secondly, having learned to see truly, they had to learn how to give a true resemblance of what they saw; how to exhibit things in relief, in perspective, and in illumination. In *relief:* that is, they had to learn to show one thing as standing out from another; in *perspective:* that is, to show things as they really look, instead of as we infer they are; in *illumination:* that is, to show things in the colours they assume under such and such lights. The first distinct advance was made by Cimabue and Giotto at Florence, but contemporaneous with them was the similar work of Duccio and his successors at Siena, whose pictures (in Room II.) should be studied in this connection. Various stages in the advance will be pointed out under the pictures themselves; and the student of art will perhaps find the same kind of pleasure in tracing the painters' progress as grown-up people feel in watching the gradual development of children.

But there is another kind of interest also. Wordsworth says that children are the best philosophers; and in the case of art at any rate there is some truth in what he says, for "this is a general law, that supposing the intellect of the workman the same, the more imitatively complete his art, the less he will mean by it; and the ruder the symbol, the deeper is its intention" (Oxford *Lectures on Art*, § 19). The more complete his powers of imitation become, the more intellectual interest he takes in the expression, and the less therefore in the thing meant. What then is the meaning of these early pictures? To answer this question, we must go back to consider what it was that gave the original impulse to the revival of art in Italy. To this revival two circumstances contributed. First, no school of painting can exist until society is comparatively rich, until there is wealth enough to support a class of men with leisure to produce beautiful things. Such an increase of wealth took place at Florence in the thirteenth century: the gay and courteous life of the Florentines at that time was ready for the adornment of art. The particular direction which art took was due to the religious revival, headed by St. Francis and St. Dominic, which took place at the same time. Churches were everywhere built, and on the church walls frescoes were wanted, alike to satisfy the growing sense of beauty and to assist in teaching Christian doctrine. These early pictures are thus to be considered as a kind of painted preaching. The story of Cimabue's great picture (see p. 415) well illustrates the double origin of the revival of art. It was to its place above the altar in the great Dominican church of Sta. Maria Novella at Florence that the picture was carried in triumphal procession; whilst the fact that a whole city should thus have turned out to rejoice over the completion of a picture, proves "the widespread sensibility of the Florentines to things of beauty, and shows the sympathy which, emanating from the people, was destined to inspire and brace the artist for his work" (*Symonds*, iii. p. 188). The history of Giotto is no less significant. It was for the walls of the church of St. Francis at Assisi that his greatest work was done. It was there that he at once pondered over the

meaning of the Christian faith (with what result is shown by Mr. Ruskin in *Fors Clavigera* and elsewhere), and learned the secret of giving the resemblance of the objects of that faith in painting. Thus, then, we arrive at the second source of interest in these old pictures of Florence—rude and foolish as they sometimes seem. "Those were noble days for the painter, when the whole belief of Christendom, grasped by his own faith, and firmly rooted in the faith of the people round him, as yet unimpaired by alien emanations from the world of classic culture, had to be set forth for the first time in art. His work was then a Bible, a compendium of grave divinity and human history, a book embracing all things needful for the spiritual and civil life of man. He spoke to men who could not read, for whom there were no printed pages, but whose hearts received his teaching through the eye. Thus painting was not then what it is now, a decoration of existence, but a potent and efficient agent in the education of the race" (*ibid.*, p. 196). The message which these painters had to deliver was painted on the walls of churches or civic buildings; and it is only there—at Assisi, and Padua, and Florence, and Siena—that they can be properly read. But from such scraps and fragments as are here preserved, one may learn, as it were, the alphabet, and catch the necessary point of view.

But why, it may be asked, did painting come to its new birth first at Florence, rather than elsewhere in Italy? The first answer is that painting thus arose at Florence because it was there that a new style of building at this time arose. The painters were wanted, as we have seen, to decorate the churches, and in those days there was no sharp distinction between the arts. Not only were architects sculptors, but they were often painters and goldsmiths as well. Giotto and Orcagna are instances of this union of the arts. But why did the new style of building arise specially in Florence? The answer to this is twofold: first, the Florentines inherited the artistic gifts and faculties of the Etruscan (Tuscan) race. Even in late Florentine pictures, pure Etruscan design will often be found surviving (see II. 586, p. 425). Secondly, in the middle

of the thirteenth century a new art impulse came from the North in the shape of a northern builder, who, after building Assisi, visited Florence and instructed Arnolfo in Gothic, as opposed to Greek architecture. Thus there met the two principles of art—the Norman (or Lombard), vigorous and savage; the Greek (or Byzantine), contemplative but sterile. The new spirit in Florence "adopts what is best in each, and gives to what it adopts a new energy of its own, . . . collects and animates the Norman and Byzantine tradition, and forms out of the perfected worship and work of both, the honest Christian faith and vital craftsmanship of the world. . . . Central stood Etruscan Florence: agricultural in occupation, religious in thought, she directed the industry of the Northman into the arts of peace; kindled the dreams of the Byzantine with the fire of charity. Child of her peace, and exponent of her passion, her Cimabue became the interpreter to mankind of the meaning of the Birth of Christ" (*Ariadne Florentina*, ch. ii.; *Mornings in Florence*, ii. 44, 45).

☞ *In the adjoining small room* (*III.*) *and in the large room* (*I.*) *are hung the later examples of the Tuscan Schools. A few early Florentine pictures will also be found in the Sienese room* (*II.*).

THE FLORENTINE SCHOOL

ROOMS I AND III

"THIS is the way people look when they feel this or that—when they have this or that other mental character: are they devotional, thoughtful, affectionate, indignant, or inspired? are they prophets, saints, priests, or kings? then—whatsoever is truly thoughtful, affectionate, prophetic, priestly, kingly—*that* the Florentine School lived to discern and show; *that* they have discerned and shown; and all their greatness is first fastened in their aim at this central truth—the open expression of the living human soul" (RUSKIN: *Two Paths*, § 21).

Each face obedient to its passion's law,
Each passion clear proclaimed without a tongue.
ROBERT BROWNING: *Pictor Ignotus.*

"GREAT nations write their autobiographies in three manuscripts;—the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others; but of the three, the only quite trustworthy one is the last." The reason for this faithfulness in the record of art is twofold. The art of any nation can only be great "by the general gifts and common sympathies of the race;" and secondly, "art is always instinctive, and the honesty or pretence of it therefore open to the day" (*St. Mark's Rest*, Preface). It has been seen from the remarks made under Room IV. how Floren-

tine art in its infancy was thus the record of the times out of which it sprang. In this room and in Rooms II. and III., where other Florentine pictures are hung, we may trace the history of Florence in succeeding stages. The first thing that will strike any one who takes a general look at the early Florentine pictures and then at this room, is the fact that easel pictures have now superseded fragments of fresco and altar-pieces. Here at once we see reflected two features of the time of the Renaissance. Pictures were no longer wanted merely for church decoration and Scripture teaching; there was a growing taste for beautiful things as household possessions. And then also the influence of the church itself was declining; the exclusive place hitherto occupied by religion as a motive for art was being superseded by the revival of classical learning. Benozzo Gozzoli paints the Rape of Helen (Room II.), Botticelli paints Mars and Venus, Piero di Cosimo paints the Death of Procris, and Pollajuolo the story of Apollo and Daphne. The Renaissance was, however, "a new birth" in another way than this; it opened men's eyes not only to the learning of the ancient world, but to the beauties of the world in which they themselves lived. In previous times the burden of serious and thoughtful minds had been, "The world is very evil, the times are waxing late;" the burden of the new song is, "The world is very beautiful." Thus we see the painters no longer confined to a fixed cycle of subjects represented with the traditional surroundings, but ranging at will over everything that they found beautiful or interesting around them. And above all they took to representing the noblest embodiment of life—the human form. Some attempts at portraiture may be perceived in the saints of the early pictures in Room IV.; but here we find professed portraits on every wall. This indeed was one of the chief glories of the Florentine School—"the open expression of the living human soul." This widening and secularising of art did not pass in Florence, as we know, without a protest; and here, too, history is painted on the walls. Some of the protest was silent, as Angelico's (Room II.), who painted on through

a later generation in the old spirit; some of it was vocal, in the fiery eloquence of Savonarola, whose influence may be seen in Botticelli's work (III. 1034, p. 594).

But the development went on, all protests notwithstanding; for as the life of every nation runs its appointed course, so does its art; and the second point of interest in studying a school of painting is to watch its successive periods of birth, growth, maturity, and decay. In no school is this development so completely marked as in the Florentine, which for this reason, as well as for its priority in time, and therefore influence on succeeding schools, takes precedence of all others. The *first* period—covering roughly the fourteenth century, called the Giottesque, from its principal master—is that in which the thing told is of more importance than the manner of telling it, and in which the religious sentiment dominated the plastic faculty. Fragmentary examples of this Giottesque period in the art of Florence will be found in Room IV. In the *second* period, covering roughly the fifteenth century, and called by the Italians the period of the *quattro-centisti*,[1] the artist, beginning as we have seen to look freely at the world around him, begins also to study deeply with a view to represent nature more exactly. One may see the new passion for the scientific study of the art in Paolo Uccello (III. 583, p. 423), who devoted himself to perspective; and in Pollajuolo (292, p. 279), who first studied anatomy from the dead body. It is customary to group the Florentine artists of this scientific and realistic period under three heads, according to the main tendencies which they severally exhibit. The first group aimed especially at "action, movement, and the expression of intense passions." The artist who stands at the head of this group, Masaccio, is, unhappily, not represented in the National Gallery, but the descent from him is represented by Fra Filippo Lippi, Pesellino, Botticelli, Filippino Lippi. The second group aimed rather at "realistic probability, and correctness in hitting

[1] It should be noted that the Italian terms *quattro-cento* and *cinque-cento* correspond with our *fifteenth* (1400-1500) and *sixteenth* (1500-1600) centuries respectively.

off the characteristics of individual things," and is represented by Cosimo Rosselli, Piero di Cosimo, Ghirlandajo, Andrea del Sarto, Francia Bigio. Thirdly, some of the Florentine School were directly influenced by the work of contemporary sculptors. Chief amongst this group are Pollajuolo, Verrocchio, himself a sculptor, not represented in the gallery,[1] and Lorenzo di Credi. We come now to the *third* stage in the Florentine, as in every other vital school of painting. This period witnesses the perfection of the technical processes of the art, and the attempt of the painter to "raise forms, imitated by the artists of the preceding period from nature, to ideal beauty, and to give to the representations of the sentiments and affections the utmost grace and energy." The great Florentine masters of this culminating period are Leonardo da Vinci and Michael Angelo. The former is especially typical of this stage of development. "When a nation's culture has reached its culminating point, we see everywhere," says Morelli,[2] "in daily life as well as in literature and art, that *grace*[3] comes to be valued more than *character*. So it was in Italy during the closing decades of the fifteenth century and the opening ones of the sixteenth. To no artist was it given to express this feeling so fully as to the great Leonardo da Vinci, perhaps the most richly gifted man that mother Nature ever made. He was the first who tried to express the smile of inward happiness, the sweetness of the soul." But this culminating period of art already contained within it the germs of decay. The very perfection of the technical processes of painting caused in all, except painters of the highest mental gifts, a certain deadness and coldness, such as Mr. Browning makes Andrea del Sarto (1487-1531) be conscious of in his own works; the "faultless painter" as compared with others less technically perfect but more full of soul (see under 690, p. 479). Moreover the very fasci-

[1] But see under 296 in this room, p. 283.

[2] *Italian Masters in German Galleries*, p. 124. By Giovanni Morelli. Translated from the German by Mrs. L. M. Richter, 1883. Hereafter referred to as *Morelli*.

[3] *Well said: but it remains to be asked, whether the "grace" sought is modest, or wanton; affectionate, or licentious* (J. R.)

nation of the great men, the pleasure in imitating their technical skill, led to decay. Grace soon passed into insipidity, and the dramatic energy of Michael Angelo into exaggerated violence. One mannerism led to another until the "Eclectics" (see Room XIII.) sought to unite the mannerisms of all, and Italian art, having run its course, became extinct.[1]

The growth and decay of painting described above is connected by Mr. Ruskin with a corresponding growth and decay in religion. He divides the course of mediæval art into two stages: the first stage (covering the first two periods above) "is that of the formation of conscience by the discovery of the true laws of social order and personal virtue, coupled with sincere effort to live by such laws as they are discovered. All the Arts advance steadily during this stage of national growth, and are lovely, even in their deficiencies, as the buds of flowers are lovely by their vital force, swift change, and continent beauty. The next stage is that in which the conscience is entirely formed, and the nation, finding it painful to live in obedience to the precepts it has discovered, looks about to discover, also, a compromise for obedience to them. In this condition of mind its first endeavour is nearly always to make its religion pompous, and please the gods by giving them gifts and entertainments, in which it may piously and pleasurably share itself; so that a magnificent display of the powers of art it has gained by sincerity, takes place for a few years, and is then followed by their extinction, rapid and complete exactly in the degree in which the nation resigns itself to hypocrisy. The works of Raphael, Michael Angelo, and Tintoret, belong to this period of compromise in the career of the greatest nation of the world; and are the most splendid efforts yet made by human creatures to maintain the dignity of states with beautiful colours, and defend the doctrines of theology with anatomical designs." It is easy

[1] *Not by its own natural course or decay; but by the political and moral ruin of the cities by whose virtue it had been taught, and in whose glory it had flourished. The analysis of the decline of religious faith quoted below does not enough regard the social and material mischief which accompanied that decline* (J. R.)

to see how the progress in realism led to a decline in religion. "The greater the (painter's) powers became, the more (his) mind was absorbed in their attainment, and complacent in their display. The early arts of laying on bright colours smoothly, of burnishing golden ornaments, or tracing, leaf by leaf, the outlines of flowers, were not so difficult as that they should materially occupy the thoughts of the artist, or furnish foundation for his conceit; he learned these rudiments of his work without pain, and employed them without pride, his spirit being left free to express, so far as it was capable of them, the reaches of higher thought. But when accurate shade, and subtle colour, and perfect anatomy, and complicated perspective, became necessary to the work, the artist's whole energy was employed in learning the laws of these, and his whole pleasure consisted in exhibiting them. His life was devoted, not to the objects of art, but to the cunning of it; and the sciences of composition and light and shade were pursued as if there were abstract good in them;—as if, like astronomy or mathematics, they were ends in themselves, irrespective of anything to be effected by them. And without perception, on the part of any one, of the abyss to which all were hastening, a fatal change of aim took place throughout the whole world of art. In early times *art was employed for the display of religious facts;* now, *religious facts were employed for the display of art.* The transition, though imperceptible, was consummate; it involved the entire destiny of painting. It was passing from the paths of life to the paths of death" (*Relation between Michael Angelo and Tintoret*, pp. 8, 9, and *Modern Painters*, vol. iii. pt. iv. ch. iv. § 11. See also under VI. 744, p. 499).

☞ *The visitor should now turn into the Sienese room by the opening opposite to that into Room III.*

THE SIENESE SCHOOL

ROOM II

"SINCE we are teachers to unlearned men, who know not how to read, of the marvels done by the power and strength of holy religion, . . . and since no undertaking, however small, can have a beginning or an end without these three things,—that is, without the power to do, without knowledge, and without true love of the work; and since in God every perfection is eminently united; now, to the end that in this our calling, however unworthy it may be, we may have a good beginning and a good ending in all our works and deeds, we will earnestly ask the aid of the Divine grace, and commence by a dedication to the honour of the Name, and in the Name of the most Holy Trinity" (*Extract from the Statutes of the Painters' Guild of Siena*, 1355).

IN this room are hung the Sienese pictures, as well as some more of the Florentine. It is of the former that a few remarks will here be made. The school of Siena, though in the main closely resembling that of Florence, has yet an independent origin and a distinct character. There is a "Madonna" at Siena, painted in 1281, which is decidedly superior to such work as Margaritone's (IV. 564, p. 413). But the start which Siena obtained at first was soon lost; and at a time when Florentine art was finding new directions, that at Siena was running still in the old grooves. This was owing to the markedly religious character of its painting, shown in the tone of the statutes above quoted. Such religious

fervour seems at first sight inconsistent with the character of a people who were famed for factious quarrels and delicate living.[1] But "the contradiction is more apparent than real. The people of Siena were highly impressible and emotional, quick to obey the promptings of their passion, whether it took the form of hatred or of love, of spiritual fervour or of carnal violence. The religious feeling was a passion with them, on a par with all the other movements of their quick and mobile temperament."[2] Sienese art reflects this spirit; it is like the religion of their St. Catherine, rapt and ecstatic. The early Florentine pictures, some of which are hung in this room, are not very dissimilar; but in Siena the same kind of art lasted much longer. In the work, for instance, of Matteo di Giovanni (see 1155, p. 648), there is still the same expression of religious ecstasy, and the same prodigal use of gold in the background, as marked the works of the preceding century; yet he was contemporary with the Florentine Botticelli, who introduced many new motives into art. Matteo was the best Sienese painter of the fifteenth century, and with him the independent school of Siena comes to an end. Girolamo del Pacchia (246, p. 260) betrays the influence of Florence; whilst Il Sodoma (IX. 1144, p. 644), who settled at Siena and had many pupils, was not a native, and shows in his style no affinity with the true Sienese School. Peruzzi (218, p. 249), on the other hand, was a native of Siena, but belongs in his artistic development to the Roman School.

☞ *Returning into Room IV., the visitor should now pass out by the doorway opposite to the main entrance, into a small room* (V.) *containing the works of the Ferrarese and earlier Bolognese Schools.*

[1] See Dante, *Inferno* xxix. 121. There was, moreover, in Siena a "Prodigal Club," and a poet of the day wrote a series of sonnets (translated by D. G. Rossetti) "Unto the blithe and lordly fellowship."

[2] *History of the Renaissance in Italy*, by J. A. Symonds, iii. 221, elsewhere referred to as *Symonds*.

FERRARESE AND EARLY BOLOGNESE SCHOOLS

ROOM V

"One may almost apply to the School of Ferrara the proud boast of its ducal House of Este—

> Whoe'er in Italy is known to fame,
> This lordly house as frequent guest can claim."
>
> *Guidebook.*

The Schools of Ferrara and Bologna, which, as will be seen, are substantially one and the same, are interesting both for themselves and for their influence on others. Two of the greatest of all Italian painters—Correggio and Raphael—may be claimed as "guests," as it were, of "this lordly" school. Correggio's master was Francesco Bianchi of Ferrara, a scholar of Cosimo Tura, and may possibly have afterwards studied under Francia at Bologna ;[1] whilst as for Raphael, his master, Timoteo Viti, was also a pupil of Francia. The important influence of this school is natural enough, for the Ferrarese appear to have had much innate genius for art, and there is a note of unmistakable originality in their work. Of the first or Giottesque period of the school no pictures survive, and the founder of the school, so far as we can now study it, is Cosimo Tura, who occupies the same place in the art of Ferrara as Piero

[1] See for Correggio's connection with the Ferrarese-Bolognese School, *Morelli*, pp. 120-124.

della Francesca occupied in that of Umbria, or Mantegna in that of Padua. Look at his picture (772, p. 512): one sees at once that here is something different from other pictures, one feels that one would certainly be able to recognise that "rugged, gnarled, and angular" but vigorous style again. Doubtless there was some Flemish influence upon the school (see p. 512); and doubtless also the Ferrarese were influenced by the neighbouring school of Squarcione at Padua (see Room VIII.) But the pictures of Tura are enough to show how large an original element of native genius there was. The later developments of this genius are well illustrated in this room, with the important exception that Dosso Dossi, the greatest colourist amongst the Ferrarese masters, is very incompletely represented. His best works are to be seen at Ferrara, Dresden, Florence, and the Borghese Palace. He has been called "the Titian of the Ferrarese School," just as Lorenzo Costa has been called its Perugino and Garofalo its Raphael. Such phrases are useful as helping the student to compare corresponding pictures in different schools, and thus to appreciate their characteristics.

The early Bolognese School (not to be confused with the later "Eclectic School," Room XIII.) does not really exist except as an offshoot of the Ferrarese. Marco Zoppo (590, p. 426) was "no better," says *Morelli*, p. 243, "than a caricature of his master, Squarcione, and besides, he spent the greater part of his life at Venice;" whilst Lippo Dalmasii (752, p. 505) was very inferior to contemporary artists elsewhere. The so-called earlier Bolognese School was really founded by the Ferrarese Francesco Cossa and Lorenzo Costa, who moved to Bologna about 1480, and the latter of whom "set up shop" with Francia in that town (see p. 447).

☞ *We now pass into a large room (VI.), devoted to the Umbrian School and "a few other works which, though not strictly Umbrian, possess (says Mr. Eastlake) sufficient affinity to Umbrian art to justify their inclusion."*

On screens in the same room are hung for the present the three important pictures acquired in 1890 *from the Longford Castle collection.*

THE UMBRIAN SCHOOL

ROOM VI

"More allied to the Tuscan than to the Venetian spirit, the Umbrian masters produced a style of genuine originality. The cities of the Central Apennines owed their specific quality of religious fervour to the influences emanating from Assisi, the headquarters of the *cultus* of St. Francis. This pietism, nowhere else so paramount, except for a short period in Siena, constitutes the individuality of Umbria" (J. A. Symonds: *Renaissance in Italy*, iii. 182).

> Yonder's a work now, of that famous youth
> The Urbinate . . .
> Well, I can fancy how he did it all,
> Pouring his soul, with kings and popes to see,
> Reaching, that heaven might so replenish him,
> Above and through his art. . . .
>
> Browning: *Andrea del Sarto.*

The Umbrian School, unlike the Florentine, was distinctively provincial; painting was not centralised, that is to say, in any great capital, but flourished in small towns and retired valleys—in Perugia, Foligno, Borgo S. Sepolcro, S. Severino, etc. Hence the older traditions of Italian art held their ground, and the religious feeling of the Middle Ages survived long after it had elsewhere been superseded. This tendency was confirmed by the spirit of the district. The little townships of Umbria begirdle the Hill of Assisi, the hallowed abode of St. Francis, and were the peculiar seats of religious enthusiasm. Art followed the current of life,

just as it did in Florence or Venice or Padua; and Umbria —"the Galilee," as it has been called, "of Italy"—thus produced a distinct type in painting, marked by a quality of sentimental pietism. The influence of Siena, whose artists worked at Perugia, must have made in the same direction, and it is interesting to notice in this room one picture of St. Catherine of Siena (249), and two of her namesake of Alexandria (693, 168). It is interesting, further, to notice how the "purist" style of landscape, identified with this pietistic art (see p. 277), is characteristic of the district itself. "Whoever visits the hill-town of Perugia will be struck," says *Morelli*, p. 252, "with two things: the fine, lovely voices of the women, and the view that opens before the enraptured eye, over the whole valley, from the spot where the old castle stood of yore. On your left, perched on a projecting hill that leans against the bare sunburnt down, lies Assisi, the birthplace of S. Francis, where first his fiery soul was kindled to enthusiasm, where his sister Clara led a pious life, and finally found her grave. Lower down, the eye can still reach Spello and its neighbouring Foligno, while the range of hills, on whose ridge Montefalco looks out from the midst of its gray olives, closes the charming picture. This is the gracious nook of earth, the smiling landscape, in which Pietro Perugino loves to place his chaste, God-fraught Madonnas, and which in his pictures, like soft music, heightens the mood awakened in us by his martyrs pining after Paradise." "All is wrought," says another writer, "into a quietude and harmony that seem eternal. This is one of the mysterious charms in the Holy Families of Raffaelle and of the early painters before him: the faces of the Madonnas are beyond the discomposure of passion, and their very draperies betoken an Elysian atmosphere which wind never blew" (*Letters of Edward Fitzgerald*, i. 45). Such were the local circumstances of the art which, beginning with the almost grotesque pietism of Niccolò da Foligno (1107, p. 620), led up to the "purist ideal" of Perugino and to the first manner of Raphael.

The scattered character of Umbrian art above referred

to makes it impossible for us to trace its course historically. From that point of view each of the local schools would have to be treated separately. Of the local schools which were the earliest to develop—Gubbio, Fabriano, and S. Severino—the first two are not represented here at all, and the third has only one picture (249, p. 261). The taste for art amongst the people of Perugia was much later in developing itself. Even up to 1440 they had to rely on Sienese artists; and later still they sent for Piero della Francesca, of Borgo S. Sepolcro, who had studied at Florence and had greatly advanced the science of perspective. Many of the Umbrian masters—Melozzo, Palmezzano, Fra Carnovale, Giovanni Santi, and even perhaps Perugino, were pupils of his. The earliest native artist of Perugia in the gallery is Fiorenzo di Lorenzo (1103, p. 619), who, however, owed much to the Florentine Benozzo Gozzoli. This Fiorenzo was probably the master of Pinturicchio. The latter worked for some time under Perugino, who had studied under Piero della Francesco and afterwards himself went to study in Florence. Perugino in his turn was the master, after Timoteo Viti, of Raphael. The development of Raphael's art, leading in its later periods to directions far removed from the Umbrian ideal, is traced under the biographical notice of that master (pp. 660 to 663). We have thus completed the circle of the principal Umbrian masters. They are allied, as it will have been seen, by teaching, to the Florentines, but they retained a distinctive character throughout. The one exception in this respect is Luca Signorelli, who, though he was apprenticed to Piero della Francesca, was born nearer to Florence, and whose affinities are far more with the Florentine than with the Umbrian School.

☞ *We now pass into the Long Venetian Gallery* (*VII.*).

THE VENETIAN AND ALLIED SCHOOLS[1]

ROOM VII

"THE Venetian School proposed to itself the representation of the effect of colour and shade on all things; chiefly on the human form. Here you have the most perfect representation possible of colour, and light, and shade, as they affect the external aspect of the human form, and its immediate accessories, architecture, furniture, and dress. This external aspect of noblest nature was the first aim of the Venetians, and all their greatness depended on their resolution to achieve, and their patience in achieving it" (RUSKIN: *Two Paths*, §§ 20, 22).

Diego answered thus: "I saw in Venice
The true test of the good and beautiful;
First, in my judgment, ever stands that school,
And Titian first of all Italian men is."

VELAZQUEZ, reported by Boschini, in curious Italian verse thus translated by Dr. Donaldson.

THE general characteristics of the Venetian School, as defined by Mr. Ruskin in the passage above quoted, may be traced both to historical circumstances and to physical surroundings. Thus the first broad fact to be noticed about

[1] In this room are hung, besides the pictures of Venice, those of many neighbouring towns—Verona, Brescia, Bergamo, Treviso. All these local schools have certain peculiarities of their own, and some of them are well represented here. Nowhere, for instance, out of Brescia itself can the Brescian School be so well studied as in the National Gallery. But above these local peculiarities there are common characteristics in the work of all these schools which they share with that of Venice. It is only these common characteristics that can here be noticed.

the Venetian School of painting is that it is later than the Florentine by some hundred years or more. From the point of view of art, Venice, from her intimate connection as a trading power with the East, was almost a Byzantine colony. St. Mark's is a Byzantine church, her earliest palaces are Byzantine palaces. And so, too, for painting she relied exclusively on a Byzantine supply. It was not till the latter end of the fourteenth century that the influence of Giotto's works in the neighbouring town of Padua began to rouse Venice to do and think for herself in art, instead of letting her Greek subjects do all for her.[1] But by the time Venetian painters had acquired any real mastery over their art, Venice was already in a state of great magnificence; her palaces, with their fronts of white marble, porphyry, and serpentine, were the admiration of every visitor. Painters paint what they see around them, and hence at the outset we find in the Venetian School the rendering of material magnificence and the brilliant colours that distinguish it throughout. Look, for instance, at the pictures by a comparatively early Venetian, like Crivelli (Room VIII.); no other painter of a corresponding age showed such fondness for fruits and stuffs and canopies and jewels and brilliant architecture. And then, in the second place, there is the colour of Venice itself, caused by her position on the lagoons. The Venetians had no gardens; "but what are the purples and scarlets and blues of iris, anemone, or columbine, dispersed among deep meadow-grasses or trained in quiet cloister garden-beds, when compared with that melodrama of flame and gold and rose and orange and azure, which the skies and lagoons of Venice yield almost daily to the eye?" (*Symonds*, iii. 349, 350). But, thirdly, the sea had a further influence on Venetian painting—it caused at once their love of bodily beauty and the kind of such beauty that they loved. Compare, for instance, a typical Venetian "beauty," such as Paris Bordone's

[1] It should, however, be remembered that "before the Venetian School of painting had got much beyond a lisp, Venetian artists were already expressing themselves strikingly and beautifully in *stone*, in architectural and sculptural works" (see *Morelli*, p. 5).

(674, p. 469), with one of Botticelli's (I. 915. p. 567): how great is the difference between them! Well, the sea "tends to induce in us great respect for the whole human body; for its limbs, as much as for its tongue or its wit. . . . To put the helm up at the right moment is the beginning of all cunning, and for that we need arm and eye;—not tongue. And with this respect for the body as such, comes also the sailor's preference of massive beauty in bodily form. The landsmen, among their roses and orange-blossoms, and chequered shadows of twisted vine, may well please themselves with pale faces, and finely drawn eyebrows and fantastic braiding of hair. But from the sweeping glory of the sea we learn to love another kind of beauty; broad-breasted; level-browed, like the horizon;—thighed and shouldered like the billows;—footed like their stealing foam;—bathed in clouds of golden hair like their sunsets." Then further, "this ocean-work is wholly adverse to any morbid conditions of sentiment. Reverie, above all things, is forbidden by Scylla and Charybdis. By the dogs and the depths, no dreaming! The first thing required of us is presence of mind. Neither love, nor poetry, nor piety, must ever so take up our thoughts as to make us slow or unready." Herein will be found the source of a notable distinction between the treatment of sacred subjects by Venetian painters and all others. The first Venetian artists began with asceticism, just as the Florentines did; "always, however, delighting in more massive and deep colour than other religious painters. They are especially fond of saints who have been cardinals, because of their red hats, and they sunburn all their hermits into splendid russet brown" (see VIII., 768, p. 510). Then again, through all enthusiasm they retain a supreme common sense. Look back, for instance, from the religious pictures in this room, from Titian's "Holy Family" (635, p. 448), or Cima's "Madonna" (634, p. 448), to those of the Umbrians, which we have just left. The Umbrian religion is something apart from the world, the Venetian is of it. The religion of the Venetian painters is as real as that of Fra Angelico. But it was the faith not of humble men or of mystics, not of profound thinkers or ecstatic visionaries, so much as of

courtiers and statesmen, of senators and merchants, for whom religion was not a thing by itself but a part and parcel of ordinary life. "Throughout the rest of Italy, piety had become abstract, and opposed theoretically to worldly life; hence the Florentine and Umbrian painters generally separated their saints from living men. They delighted in imagining scenes of spiritual perfectness;—Paradises, and companies of the redeemed at the judgment;—glorified meetings of martyrs;—madonnas surrounded by circles of angels. If, which was rare, definite portraitures of living men were introduced, these real characters formed a kind of chorus or attendant company, taking no part in the action. At Venice all this was reversed, and so boldly as at first to shock, with its seeming irreverence, a spectator accustomed to the formalities and abstractions of the so-called sacred schools. The madonnas are no more seated apart on their thrones, the saints no more breathe celestial air. They are on our own plain ground—nay, here in our houses with us." Cima places the Madonna in his own country-side, whilst at Venice itself Tintoret paints Paradise as the decoration for the hall of the Greater Council of the State. The religion of the Venetian School was not less sincere than that of others, but it was less formal, less didactic; for Venice was constantly at feud with the popes, and here we come to the last circumstance which need be noticed as determining the characteristics of the school. "Among Italian cities Venice was unique. She alone was tranquil in her empire, unimpeded in her constitutional development, independent of Church interference, undisturbed by the cross purposes and intrigues of the despots, inhabited by merchants who were princes, and by a free-born people who had never seen war at their gates. The serenity of undisturbed security, the luxury of wealth amassed abroad and liberally spent at home, gave a physiognomy of ease and proud self-confidence to all her edifices. . . . The conditions of Florence stimulated mental energy and turned the face of the soul inwards. Those of Venice inclined the individual to accept life as he found it" (*Symonds*, iii. 353). Hence the ideal of Venetian painting

was "stateliness and power; high intercourse with kingly and beautiful humanity, proud thoughts, or splendid pleasures; throned sensualities; and ennobled appetites."

Lastly, we may trace the current of these ideas in the historical development of the school, which may be divided, like other schools, into three main periods. First we have the *Giottesque* or heroic period, or, as it should in the case of Venice be called, "the Vivarini epoch, bright, innocent, more or less elementary, entirely religious art, reaching from 1400-1480" (see also pp. 231 and 232). Next comes the Bellini epoch, sometimes classic and mythic as well as religious, 1480-1520. In this period Venetian art is "entirely characteristic of her calm and brave statesmanship, her modest and faithful religion." "Bright costumes, distinct and sunny landscapes, broad backgrounds of architecture, large skies, polished armour, gilded cornices, young faces of fisher-boys and country girls, grave faces of old men brown with sea-wind and sunlight, withered faces of women hearty in a hale old age, the strong manhood of Venetian senators, the dignity of patrician ladies, the gracefulness of children, the rosy whiteness and amber-coloured tresses of the daughters of the Adriatic and the lagoons—these are the source of inspiration to the Venetians of the second period. . . . Among the loveliest motives in the altar-pieces of this period are the boy-angels playing flutes and mandolines beneath the Madonna on the steps of her throne. They are more earthly than Fra Angelico's melodists, and yet they are not precisely of human lineage. It is not, perhaps, too much to say that they strike the keynote of Venetian devotion, at once real and devoid of pietistic rapture" (*Symonds*, iii. 363.) Thirdly comes the epoch of "supremely powerful art corrupted by taint of death," 1520-1600.

This final transition may perhaps best be seen by tracing the similar progress in the technical feature which distinguishes the Venetian painters. They are the school of colour. Their speciality consists in seeing that "shadow is not an absence of colour, but is, on the contrary, necessary to the full presence of colour; every

colour in painting must be a shadow to some brighter colour, and a light to some darker one—all the while being a positive colour itself. And the great splendour of the Venetian School arises from their having seen and held from the beginning this great fact—that shadow is as much colour as light, often much more. In Titian's fullest red the lights are pale rose-colour, passing into white—the shadows warm deep crimson. In Veronese's most splendid orange the lights are pale, the shadows crocus colour. . . . Observe that this is no matter of taste, but fact. It is an absolute fact that shadows are as much colours as lights are; and whoever represents them by merely the subdued or darkened tint of the light, represents them falsely." But in the two earlier periods above specified, the Venetians are further "separated from other schools by their contentment with tranquil cheerfulness of light; by their never wanting to be dazzled. None of their lights are flashing or blinding; they are soft, winning, precious; lights of pearl, not of lime: only, you know, on this condition they cannot have sunshine: their day is the day of Paradise; they need no candles, neither light of the sun, in their cities; and everything is seen clear, as through crystal, far or near. This holds to the end of the fifteenth century. Then they begin to see that this, beautiful as it may be, is still a make-believe light; that we do not live in the inside of a pearl; but in an atmosphere through which a burning sun shines thwartedly, and over which a sorrowful night must far prevail. And then the chiaroscurists succeed in persuading them of the fact that there is mystery in the day as in the night, and show them how constantly to see truly, is to see dimly. And also they teach them the brilliancy of light, and the degree in which it is raised from the darkness; and instead of their sweet and pearly peace, tempt them to look for the strength of flame and coruscation of lightning." On the wall of this room to the right, as you face the door into Room VIII., are three pictures in which the whole process may be traced. First in Bellini's "St. Jerome" (694, p. 482) is the serene light of the Master of Peace. In another Bellini near it (726, p. 493) is a first twilight effect—such as Titian

afterwards developed into more solemn hues; whilst above them both is an example (1130, p. 635) of the light far withdrawn and the coils of shade of Tintoret (*Modern Painters*, vol. v. pt. ix. ch iii.; *Guide to Venetian Academy;* Oxford *Lectures on Art*, §§ 134, 173-177).

☞ *The visitor should now pass out of Room VII. by the opening on the right (south side) into Room VIII., where, together with some further Venetian pictures, are hung the works of Mantegna.*

THE PADUAN SCHOOL

ROOM VIII

"Padovani gran dottori" (the Paduans are great scholars)
Italian Proverb.

PADUA, more than any other Italian city, was the home of the classical Renaissance in painting. It was at Padua, that is to say, that the principles which governed classical art were first and most distinctly applied to painting. The founder of this learned Paduan school[1] was Squarcione (1394-1474). He had travelled in Italy and Greece, and the school which he set up in Padua on his return—filled with models and casts from the antique—enjoyed in its day such a reputation that travelling princes and great lords used to honour it with their visits. It was the influence of ancient sculpture that gave the Paduan School its characteristics. Squarcione was pre-eminently a teacher of the learned science of linear perspective; and the study of antique sculpture led his pupils to define all their forms severely and sharply. "In truth," says Layard, "the peculiarity of this school consists in a style of conception and treatment more plastic than pictorial." This characteristic of the school is pointed out below under some of Mantegna's pictures, but is seen best of all in Gregorio

[1] The earlier Paduan School, represented in the National Gallery by one picture,—701 in Room IV. p. 487—was only an offshoot from the Florentine.

Schiavone (see especially 630 in the adjoining Octagon room, p. 447). A second mark of the classical learning of the school may be observed in the choice of antique embellishments, of bas-reliefs and festoons of fruits in the accessories. This characteristic is noticeable in nearly every picture in the room. For a third and crowning characteristic of the school—the repose and self-control of classical art—the reader is referred to the remarks under Mantegna's pictures. With Mantegna the school of Padua reached its consummation. Crivelli's pictures are hung here, for he too is believed to have been a pupil of Squarcione. But after Mantegna the learning of Padua must be traced not in native painters, but in its influence on other schools.

☞ *In the Octagon Hall, adjoining Room VIII., are hung miscellaneous works belonging to various schools, for which space has not been found elsewhere. Returning through Rooms VIII. and VII., and continuing our progress through the Gallery, we reach next the Lombard School* (*Room IX.*).

CORREGGIO AND THE SCHOOLS OF LOMBARDY

ROOM IX

PAINTERS of "the loveliest district of North Italy, where hills, and streams, and air, meet in softest harmonies" (RUSKIN: *Queen of the Air*, § 157).

> 'Twere pleasant could Correggio's fleeting glow
> Hang full in face of one where'er one roams,
> Since he more than the others brings with him
> Italy's self,—the marvellous Modenese!
>
> BROWNING: *Bishop Blougram's Apology*.

NOWHERE in the Gallery are we confronted so sorely as in this room with the confusions which the loose use of the term "school" has caused in the history and criticism of art. Sometimes the term is used with reference only to the place where such and such painters principally worked. Thus Raphael and Michael Angelo, together with their followers, are sometimes called the "Roman School." But Rome produced no great native painters: she was merely a centre to which painters were drawn from elsewhere. So too when the phrase "Milanese School" occurs, it generally means Leonardo da Vinci and his immediate pupils, because, though a Florentine, he taught at Milan. Sometimes, again, the term "school" is used as mere geographical expression. Thus under "Lombard School" are often included (as in this room, for convenience in hanging) the painters of Parma, simply because Parma

is contiguous to Lombardy. A third use of the term school, however, is that in which it means "a definite quality, native to the district, shared through many generations by all its painters, and culminating in a few men of commanding genius." Such a definite quality is generally marked by "a special collection of traditions and processes, a particular method, a peculiar style in design, and an equally peculiar taste in colouring—all contributing to the representation of a national ideal existing in the minds of the artists of the same country at the same time." This is the use of the term which is suggested by the main arrangement of the National Gallery, and which is at once the most instructive and the most interesting.

Following this principle in the case of the present room, we must first dispose of the pseudo-Lombards—the Cremonese, namely, and Correggio. The pictures belonging to artists of Cremona are, as will be seen below, practically Venetian. Correggio and his imitator Parmigiano are more difficult to deal with. The truth is that Correggio stands very much apart (see below, p. 96); but if he must be labelled, it seems best to follow Signor Morelli and class him, on the score of his early training, with the Ferrarese. Coming now to the genuine Lombard School, one sees by looking round the room that it is by no means identical with Leonardo da Vinci. He himself was a Florentine, who settled at Milan, and whose powerful individuality exercised a strong influence on succeeding painters there. But before his coming, there was a native Lombard School—with artists scattered about in the towns and villages around Milan, and with a distinct style of its own—a style of spirituality and purity of aim which contemporary schools had greatly lost. It is not difficult to see some reasons for this style. First, the Lombard School of painting was late in arising. The building of Milan Cathedral and the Certosa of Pavia in the first part of the fifteenth century directed the art-impulse of the time rather to sculpture, and it was not till about 1450 that Vincenzo Foppa came from Brescia and established the principal school of painting at Milan.

Other schools started with spiritual aims, which wore off, as it were, under the new pleasure of sharpening their means of execution; but the Lombards first took up the art when it had already been reduced to a science. And then most of the painters were natives, not of some large capital, but of small towns or country villages. Thus Luini was born on the Lago Maggiore, and the traditions of his life all murmur about the lake district. But he learned technique at Milan; and thus came to "stand alone," adds Mr. Ruskin, "in uniting consummate art power with untainted simplicity of religious imagination" (see references under 18 p. 112).

With regard to the historical development of the school, it was founded, as we have seen, by Vincenzo Foppa, "the Mantegna of the Lombard School." Borgognone, his pupil, was its Perugino. Then came Leonardo from Florence, and the school divides into two sets—those who were immediately and directly his imitators, and those who, whilst feeling his influence, yet preserved the independent Lombard traditions. The visitor will have no difficulty in recognising the pictures of Beltraffio, Oggionno, and Martino Piazza as belonging to the former class. Solario, Luini, and Lanini are more independent. Lastly Sodoma, a pupil of Leonardo, went off to Siena and established a second Sienese School there, which is represented at the National Gallery by Peruzzi (II. 218, p. 249).

☞ *Visitors who wish to complete their survey of Italian art as represented in the National Gallery, before examining the works of other schools, should now pass through Rooms X. and XI. into Room XIII., where the later Italian pictures are hung.*

THE LATER ITALIAN SCHOOLS

ROOM XIII

"THE sixteenth century closed, like a grave, over the great art of the world. There is *no* entirely sincere or great art in the seventeenth century" (RUSKIN: *Modern Painters*, vol. iii. pt. iv. ch. xviii. § 20).

"THE eclectic schools endeavoured to unite opposite partialities and weaknesses. They trained themselves under masters of exaggeration, and tried to unite opposite exaggerations. That was impossible. They did not see that the only possible eclecticism had been already accomplished;—the eclecticism of temperance, which, by the restraint of force, gains higher force; and by the self-denial of delight, gains higher delight" (RUSKIN: *Two Paths*, § 59).

WE now come to works representative of the decay of the various schools which we have already surveyed—exhibited not, as is the case in many continental galleries, side by side with works of the golden age of Italian art, but hung together in a room devoted to its decadence. It is interesting to notice that the lower repute in which these painters are now held is of comparatively recent date. Poussin, for instance, ranked Domenichino next to Raphael, and preferred the works of the Carracci to all others in Rome, except only Raphael's, and Sir Joshua Reynolds cited them as models of perfection. Why, then, is it that

modern criticism stamps the later Italian Schools as schools of the decadence? To examine the pictures themselves and to compare them with earlier works is the best way of finding out; but a few general remarks may be found of assistance. The painting of the schools now under consideration was "not spontaneous art. It was art mechanically revived during a period of critical hesitancy and declining enthusiasms." It was largely produced at Bologna by men not eminently gifted for the arts. When Ludovico Carracci, for instance, went to Venice, the veteran Tintoretto warned him that he had no vocation. Moreover "the painting which emerged there at the close of the sixteenth century embodied religion and culture, both of a base alloy. . . . Therefore, though the painters went on painting the old subjects, they painted all alike with frigid superficiality. If we examine the list of pictures turned out by them, we shall find a pretty equal quantity of saints and Susannahs, . . . Jehovahs and Jupiters, . . . cherubs and cupids. . . . Nothing new or vital, fanciful or imaginative, has been breathed into antique mythology. What has been added to religious expression is repellent, . . . extravagantly ideal in ecstatic Magdalens and Maries, extravagantly realistic in martyrdoms and torments, extravagantly harsh in dogmatic mysteries, extravagantly soft in sentimental tenderness and tearful piety. . . . If we turn from the ideas of the late Italian painters to their execution, we shall find similar reasons for its failure to delight or satisfy. Their ambition was to combine in one the salient qualities of several earlier masters. This ambition doomed their style to the sterility of hybrids" (*Symonds*, vii. 403). For it must be observed that "all these old eclectic theories were based not upon an endeavour to unite the various characters of nature (which it is possible to do), but the various narrownesses of taste, which it is impossible to do. . . . All these specialities have their own charm in their own way; and there are times when the particular humour of each man is refreshing to us from its very distinctness; but the effort to add any other qualities to this refreshing one instantly takes away the distinctiveness" (*Two Paths*, § 58). It was not an attempt to unite the various characters of *nature*.

On the contrary, "these painters, in selecting, omitted just those features which had given grace and character to their models. The substitution of generic types for portraiture, the avoidance of individuality, the contempt for what is simple and natural in details, deprived their work of attractiveness and suggestion. It is noticeable that they never painted flowers. While studying Titian's landscapes, they omitted the iris and the caper-blossom and the columbine, which star the grass beneath Ariadne's feet. . . . They began the false system of depicting ideal foliage and ideal precipices—that is to say, trees which are not trees, and cliffs which cannot be distinguished from cork or stucco. In like manner, the clothes wherewith they clad their personages were not of brocade, or satin, or broadcloth, but of that empty lie called drapery . . . one monstrous nondescript stuff, differently dyed in dull or glaring colours, but always shoddy. Characteristic costumes have disappeared. . . . After the same fashion furniture, utensils, houses, animals, birds, weapons, are idealised—stripped, that is to say, of what in these things is specific and vital"[1] (*Symonds*, vii. 405).

With regard to the historical development of the declining art whose general characteristics we have been discussing, it is usual to group the painters under three heads—the Mannerists, the Eclectics, and the Naturalists. By the first of these are meant the painters in the several schools who succeeded the culminating masters and imitated their peculiarities. We have already noticed, under the Florentine School (see p. 12), how this "mannerism" set in, and all the other schools show a like process. Thus Giulio Romano shows the dramatic energy of Raphael and Michael Angelo passed into mannerism. Tiepolo is a "mannerised" Paolo Veronese, Baroccio a "mannerised" Correggio. Later on, however, and largely under the

[1] It was this false striving after "the ideal," as Mr. Symonds points out (pp. 406, 407), that caused Reynolds, with his obsolete doctrine about the nature of "the grand style," to admire the Bolognese masters. For Reynolds's statement of his doctrine see his *Discourses*, ii. and iii., and his papers in the *Idler* (Nos. 79 and 82); for Mr. Ruskin's destructive criticism of it, see *Modern Painters*, vol. iii. pt. iv. ch. i.-iii.

influence of the "counter-Reformation"—the renewed activity, that is, of the Roman church consequent on the Reformation,—a reaction against the Mannerists set in. This reaction took two forms. The first was that of the Eclectic School founded by the Carraccis at Bologna in about the year 1580. This school—so called from its principle of "selecting" the qualities of different schools—includes, besides the Carraccis themselves, Guido Reni, Domenichino, Sassoferrato, and Guercino. The last-mentioned, however, combined in some measure the aims both of the Eclectics and of the other school which was formed in protest against the Mannerists. This was the school of the so-called Naturalists, of whom Caravaggio (1569-1609) was the first representative, and whose influence may be traced in the Spanish Ribera (see Room XV.) and the Neapolitan Salvator Rosa. They called themselves "Naturalists," as being opposed to the "ideal" aims alike of the Mannerists and the Eclectics; but they made the fatal mistake—a mistake which seems to have a permanent hold on a certain order of minds, for it is at the root of much of the art-effort of our own day—that there is something more "real" and "natural" in the vulgarities of human life than in its nobleness, and in the ugliness of nature than in its beauty (see below under 172, p. 223, and under Salvator Rosa *passim*).

☞ *Visitors who have made the tour of the Italian Schools, and now wish to examine the Northern Schools historically, should next retrace their steps to Room XI.*

THE EARLY GERMAN AND FLEMISH SCHOOLS

ROOM XI

"WHY is it, probably, that Pictures exist in the world, and to what end was the divine art of Painting bestowed, by the earnest gods, upon poor mankind? I could advise once, for a little! To make this poor authentic earth a little memorable for us. Flaying of St. Bartholomew, Rape of Europa, Rape of the Sabines, Piping and Amours of goat-footed Pan, Romulus suckled by the Wolf: all this and much else of fabulous, distant, unimportant, not to say impossible, ugly and unworthy shall pass. But I say, Herewithal is something not phantasmal; of indisputable certainty, home-grown" (CARLYLE: *Friedrich*, bk. iv. ch. vi., slightly altered).

THE Early Flemish and German schools are by no means so completely represented as the nearly contemporary schools of Italy; but there are enough pictures to bring out the characteristics of the northern art. Nothing can be more instructive, and convincing of the value of art as a means of national autobiography, than to compare the early pictures in this room *en bloc* with those in any of the Italian rooms (say Gallery VI.) No one can fail to be struck at once by the contrast between what Mr. Ruskin has called "the angular and bony sanctities of the North," and "the drooping graces and pensive pieties of the South." This is the first distinguishing character of the early northern art: there is no feeling, or care, for beauty as

such. Look round the room, and see whether there is a single face which will haunt you for its beauty. Look at the pictures which interest you most, choose out the brightest and the most exquisitely finished: and see if it is not an almost defiant absence of beautiful feature that characterises them. What, then, is it that gives these pictures their worth and has caused their painters to be included amongst the great masters of the world? Look at some of the best, and the more you look the more you will see that their goodness consists in an absolute fidelity to nature—in dress, in ornaments, and especially in portraiture. Here are unmistakably the men and women of the time, set down precisely in their habit as they lived. In this grim, unrelenting truthfulness these pictures correspond exactly to the ideal which Carlyle—himself a typical northerner—lays down, in the passage above quoted, for the art of painting.

Look at these pictures and at the Italian again, and another obvious difference is apparent. The Flemish pictures are on the whole much smaller. This is a fact full of significance. In the sunny South the artists spent their best energies in covering large spaces of wall with frescoes; in the damp climate of the North they were obliged to paint chiefly upon panels. The conditions of their climate were no doubt what led to the discovery of the Van Eyck method (described under 186, p. 230 *n.*), the point of which was a way of drying pictures rapidly without the necessity of exposure to the sun. It was a method only applicable to work on a small scale, but it permitted such work to be brought to the highest finish. This precisely suited the painstaking, patient men of the Low Countries. Hence the minuteness and finish which characterise their work. Moreover, "every charm that can be bestowed upon so small a surface is requisite to intensify its attractive power; and hence Flemish painters developed a jewel-like quality of colouring which remained peculiar to themselves." . . . Further, the Van Eyck method, requiring absolute forethought and forbidding any alterations, tended to a set of stock subjects treated more or less in the same way. "Thus the chief

qualities of the Flemish School may be called Veracity of Imitation, Jewel-like richness of Colour, perfection of Finish, emphasis of Character, and Conservatism in design. These indeed are virtues enough to make a school of art great in the annals of time, even though they may never be able to win for it the clatter of popular applause. The paintings of Flanders were not, and were not intended to be, popular. Flemish artists did not, like the Italians, paint for the folk, but for the delight of a small clique of cultured and solid individuals. They painted as their employers worked, with energy, honesty, and endurance; they cared not for beauty of the more palpable and less enduring kind, but they cared infinitely for Truth"[1]

Such are the general characteristics of the Early Flemish School. Passing now to its historical development and to its relations with the schools of Germany, we may distinguish three successive periods. (1.) The birthplace of painting as a separate art in the North was on the Lower Rhine, at Maastricht and Cologne. Of this school of the Lower Rhine the only specimen in the Gallery is 687, p. 477. It is properly grouped with the Early Flemish School, because in the fourteenth century most of the Flemish artists were Germans from the valley of the Rhine. (2.) Later on, however, the great development in the prosperity and wealth of the Low Countries—the land of the Woolsack and the Golden Fleece, led to the growth of a native art. Just as at Venice (see p. 22) the people, busy with their trade, preferred for a long time to buy rather than produce their works of art, but afterwards settled down and made works for themselves, so in Flanders the German art came to be superseded by a native Flemish art. The Early Flemish School, covering roughly the period 1400-1500, was the result, the most important masters being Van Eyck, Van der Weyden, Bouts, David, and Memlinc. (3.) It was now the turn of this school to influence that of Germany. The Flemish masters were great travellers, and the German masters were no doubt attracted to Flanders by the great technical skill there

[1] W. M. Conway: *Early Flemish Artists and their Predecessors on the Lower Rhine*, 1887, ch. iii., hereafter referred to as *Conway*.

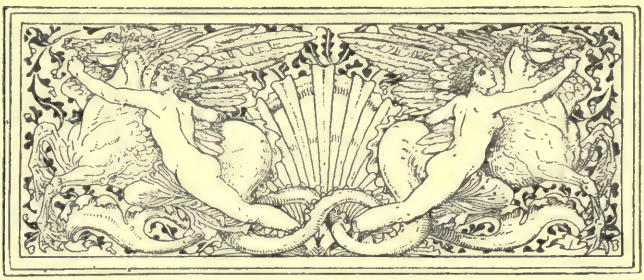
in vogue. Hence we now come to a second period in German painting—marked by Flemish influence. There is less of the mysticism and more realism; but with the realism there is an element of brutality and ugliness. 707 and 1049 are typical German pictures of this period (see pp. 488, 603).

Finally, it will be noticed, as the visitor goes round the room, that many of the pictures are either altogether "unknown" or are attributed to artists whose names are not given, and who are merely described as the "master" of such and such other pictures. This is an interesting and characteristic point. Of individual painters of the Early German School, and for the most part of those of the Early Flemish, very little is known. They seldom signed their names,[1] and the works of the fifteenth century were in the next two centuries treated with neglect. Hence both the attribution of these pictures, and the lives of the painters to whom they are attributed, are still very uncertain. A second reason for this uncertainty is to be found in the Guild system, which was very strict amongst the northern artists. Painting, to the mediæval mind, was a craft like any other, and was subject to the same rules. The Guild educated the artist and bought his materials, and even when he emerged into mastership, stood in many ways between him and his patron. Hence pictures were often regarded as the work not of this or that individual, but of this or that Guild. Hence too the quiet industry and the uncompetitive patience of these Early Flemish painters. "It was not merely the result of chance that the brothers Van Eyck invented their peculiar method of painting by which they were enabled to produce pictures of almost unlimited durability and of unsurpassable finish, provided sufficient care were bestowed upon the work. The spirit of the day and the method of the day were reflections one of another. . . . Take any picture of this old Flemish School, and regard it carefully, you will

[1] The letters often found on pictures, which for a long time excited the curiosity and imagination of critics, are now fully explained as the initials not of the painters but of the patrons (see Wauters: *The Flemish School*, p. 61).

find that only so do its beauties strike you at all. . . . The old Flemish artists did always the thing that was within their powers, striving indeed by daily industry to increase the strength of those powers, but never hoping either by luck or momentary insanity to attain anything unattainable by patient thought and long-continued labour. 'Patient continuance in well-doing' was the open secret of their success"(*Conway*, ch. ii.)

☞ *We now pass into Rooms X. and XII., where the later Flemish and the Dutch pictures are hung.*



THE DUTCH AND FLEMISH SCHOOLS

ROOMS X AND XII

"INTENSE veracity is the strength and glory of all the northern schools. They exist only in being true. Their work among men is the definition of what *is*, and the abiding by it. They cannot dream of what is not . . . Look at Rubens' mythologies in the Louvre, or at modern French heroics, or German pietisms! Why, all—Cornelius, Hesse, Overbeck, and David—put together, are not worth one De Hooghe of an old woman with a broom sweeping a back-kitchen" (Ruskin: *Ariadne Florentina*, Appendix v.).

> . . . Artists should descry abundant worth
> In trivial commonplace, nor groan at dearth
> If fortune bade the painter's craft be plied
> In vulgar town and country!
>
> ROBERT BROWNING: *Gerard de Lairesse.*

THE Dutch and Flemish schools are not at present, owing to want of space, completely separated in the National Gallery. The pictures of the *early* Flemish School are, however, arranged together in Room XI., under which room some general remarks on that school will be found. We take up the story here at the point where it leaves off there, and proceed to discuss the Dutch School as well as the later developments of the Flemish. The confusion between Dutch and Flemish art is, it may first be remarked, historical. Just as Flanders derived its earliest artistic impulse from Germany (see p. 39), so did the Dutch derive theirs from

the Flemings. In the two first periods of Flemish art, Dutch art runs precisely parallel with it. These periods are, on the Dutch side, very sparsely represented in the National Gallery. 713 and 714 (both in XI., p. 490) may be taken as examples of the former religious period. Engelbertsz, the painter of 714, was born in 1468—the year in which the Flemish Thierri Bouts finished some of his best known pictures. Mostaert, the painter of 715, died in 1556, and was the last of the "Primitives" in the Dutch School. During the sixteenth century a new development began in both schools. This is the period of Italian influence, of the "Romanists" or "Italianisers," as they are called, represented typically by Bernard van Orley and Mabuse (655, 656: both in XI., pp. 457, 458).

At the end of the sixteenth century, however, a national movement began in both schools—corresponding closely to political changes. In 1598 the Archduke Albert and his consort Isabel established what was almost an independent State in the Spanish Netherlands (= roughly Flanders, or the modern Belgium). The "Spanish Fury" was at an end, the Inquisition was relaxed. Albert and Isabel eagerly welcomed artists and men of letters, and the exuberant art of Rubens responded to the call. This is the third and great period in the Flemish School—the succession being carried on by Rubens's pupils, Van Dyck and Teniers. Rubens, the greatest master of the Flemish School, was born in 1577. The birth of the corresponding great period in Dutch art is almost exactly contemporaneous. For it was in 1579 that the "Union of Utrecht" was effected, whereby the Dutch "United Provinces" (= roughly what is now Holland) were separated alike from the Spanish Netherlands and from the Empire, and that Dutch independence thus began. Within the next fifty years nearly all the great Dutch painters were born—Berchem, Bol, Cuyp, Frans Hals, Van der Helst, De Keyser, Rembrandt, Ruysdael. In characteristics, as well as in chronology, Dutch art was the direct outcome of Dutch history. This art has come to be identified in common

parlance, owing to its chief and distinguishing characteristic, with what is known as "*genre* painting,"—the painting, that is, which takes its subject from small incidents of everyday life. Three historical conditions combined to bring this kind of painting into vogue. First, the Reformation. The Dutch, when they asserted their independence, were no longer Catholics; but Protestantism despised the arts, and hence the arts became entirely dissociated from religion. There were no more churches to ornament, and hence no more religious pictures were painted,[1] whilst religious rapture is superseded by what one of their own critics describes as "the boisterous outbursts which betoken approaching drunkenness" (Havard: *The Dutch School*, p. 12).[2] Secondly, the Dutch were Republicans. There was no reigning family. There were no palaces to decorate, and hence no more historical or mythological pictures were in demand. This point of distinction may best be remembered by the supreme contempt which the great King Louis XIV. of France entertained for the *genre* style. *Eloignez de moi ces magots*, he said, "take away the absurd things," when some one showed him some works by Teniers. But the "plain, simple citizens" of the United Provinces did not want their faces idealised—hence the prosaic excellence of Dutch portraiture,—nor had they any ambition to see on their walls anything but an imitation of their actual lives—of their dykes, their court-

[1] This statement, like all others in so short and general a summary as alone can be here attempted, is of course only broadly true.

[2] It is interesting to note that this spirit of anti-religious revolt is what fascinated Heine in Dutch pictures. "In the house I lodged at in Leyden there once lived," he says, "the great Jan Steen, whom I hold to be as great as Raphael. Even as a sacred painter Jan was as great, and that will be clearly seen when the religion of sorrow has passed away. . . . How often, during my stay, did I think myself back for whole hours into the household scenes in which the excellent Jan must have lived and suffered. Many a time I thought I saw him bodily, sitting at his easel, now and then grasping the great jug, 'reflecting and therewith drinking, and then again drinking without reflecting.' It was no gloomy Catholic spectre that I saw, but a modern bright spirit of joy, who after death still visited his old workroom to paint many pictures and to drink" (Heine's *Prose Writings*, Camelot Series, p. 67).

yards, their kitchens, and their sculleries. Thirdly, the Dutch were a very self-centred people. A certain obstinate tenacity to their own ways was at once their weakness and their strength. Their artists were wonderfully laborious, wonderfully skilful in execution; but strangely lacking in imagination, strangely limited in their range. Hence on the one side their fondness for *genre*. "With the Dutch," says Sir Joshua Reynolds (Discourse iv.), "a history piece is properly a portrait of themselves; whether they describe the inside or outside of their houses, we have their own people engaged in their own peculiar occupations; working or drinking, playing or fighting. The circumstances that enter into a picture of this kind, are so far from giving a general view of human life, that they exhibit all the minute particularities of a nation differing in several respects from the rest of mankind." Those innumerable *genre* pieces—conversation, music, play—were in truth," says Mr. Pater, "the equivalent of novel-reading for that day; its own actual life, in its own proper circumstances, reflected in various degrees of idealisation, with no diminution of the sense of reality (that is to say) but with more and more purged and perfected delightfulness of interest. Themselves illustrating, as every student of their history knows, the good-fellowship of family life, it was the ideal of that life which these artists depicted; the ideal of home in a country where the preponderant interest of life, after all, could not well be out of doors. Of the earth earthy,[1] it was an ideal very different from that which the sacred Italian painters had evoked from the life of Italy; yet, in its best types, was not without a kind of natural religiousness. And in the achievement of a type of beauty so

[1] "The Dutch painters were not poets, nor the sons of poets, but their fathers rescued a Republic from the slime and covered it with such fair farms that I declare to this day I like Dutch cheese as well as any, because it sends one in imagination to the many-uddered meadows which Cuyp has embossed in gold and silver. What savoury hares and rabbits they had in the low blunt sandhills, and how the Teniers boor snared them, and how the big-breech'd Gunn-Mann (I haven't any knowledge of Dutch, but I am sure that must be the Dutch for 'sportsman') banged off his piece at them, and then how the shining Vrow saw them in the

national and vernacular, the votaries of purely Italian art might well feel that the Italianisers, like Berghem, Boi, and Jan Weenix, went so far afield in vain" (*Imaginary Portraits*, p. 99).

The same awakening of a national taste made itself felt in the native school of Dutch landscape—a landscape excellent in many ways, but cabin'd, cribbed, and confined, like their own dykes. "Of deities or virtues, angels, principalities, or powers, in the name of our ditches, no more. Let us have cattle, and market vegetables" (*Modern Painters*, vol. v. pt. ix. ch. vi. § 11). But the Dutch School of landscape had the qualities of its defects. "The Dutch began to see what a picture their country was—its canals, and *boompjis*, and endless broadly-lighted meadows, and thousands of miles of quaint water-side; and their painters were the first true masters of landscape for its own sake" (Pater, *ib.* p. 98).

☞ *The visitor who has already seen the later Italian pictures will now pass through Room XIII. into the French room* (*XIV.*). *In a small room between Galleries XII. and XIII.* (*marked "A" on the plan, p. xxiii.*) *one work described in the Catalogue* (*No.* 1195) *will be found. There are also exhibited here a chalk drawing by A. Raffaelle Mengs, bequeathed by Miss H. Kearsley; seventeen studies in crayon or monochrome by Rubens and Van Dyck, purchased with the Peel Collection; and a satiric design, entitled "Tartarus," by James Callot* (*French:* 1593-1635), *presented by Miss Appleyard.*

Schopp and bargained for them. The Schopp had often a window with a green curtain in it, and a basso-relievo of Cupids and goats beneath, with a crack across the bas-relief, and iron stains on the marble, and a bright brass bulging bottle on the sill, and such pickling cabbage as makes the mouth water" (*Letters of James Smetham*, p. 172).

THE FRENCH SCHOOL

ROOM XIV

> Whate'er Lorraine *light-touch'd* with *softening* hue,
> Or *savage* Rosa *dash'd*, or *learned* Poussin *drew*.
>
> THOMSON.

Of the pictures in this room nearly all the more important are the works of three masters—Claude and the two Poussins. It is of them, therefore, that a few general remarks will here be made. It should be noticed in the first place how very different this French School of the seventeenth and eighteenth centuries is from the French School of to-day. The latter school is distinguished for its technical skill, which makes Paris the chief centre of art teaching in the world, but, also, and still more markedly, for its "excessive realism and gross sensuality." "A few years ago," adds Professor Middleton, "a gold medal was won at the Paris *Salon* by a 'naturalist' picture—a real masterpiece of technical skill. It represented Job as an emaciated old man covered with ulcers, carefully studied in the Paris hospitals for skin diseases." There could not be a greater contrast than between such art as that and the "ideal" landscapes of Claude, the Bacchanalian scenes of Poussin, or the soft girl-faces of Greuze.

Confining ourselves now to Claude and the Poussins—

with whom, however, the contemporary works of Salvator Rosa (in Room XIII.) should be studied, we note that in spite of considerable differences between them they agree in marking a great advance in the art of landscape painting. The old conventionalism has now altogether disappeared; there is an attempt to paint nature as she really is. There are effects of nature, too,—not shown in any earlier pictures, and here painted for the first time,—graceful effects of foliage, smooth surface of water, diffusion of yellow sunlight. In some of these effects Claude has never been surpassed; but when his pictures are more closely examined, they are found to be vitiated by two faults. First, they are untrue to the forms of nature. Trees are not branched, nor rocks formed, nor mountains grouped as Claude or Poussin represents them. Secondly, their whole conception of landscape, and especially of its relation to human life, is debased by the "classical ideal," to which as far as possible they made their pictures approach. This "classical" landscape is "the representation of (1) perfectly trained and civilised human life; (2) associated with perfect natural scenery, and (3) with decorative spiritual powers. (1) There are no signs in it of humiliating labour or abasing misfortune. Classical persons must be trained in all the polite arts, and, because their health is to be perfect, chiefly in the open air. Hence the architecture around them must be of the most finished kind, the rough country and ground being subdued by frequent and happy humanity. (2) Such personages and buildings must be associated with natural scenery, uninjured by storms or inclemency of climate (such injury implying interruption of the open air life); and it must be scenery conducing to pleasure, not to material service; all cornfields, orchards, olive-yards, and such-like being under the management of slaves, and the superior beings having nothing to do with them; but passing their lives under avenues of scented and otherwise delightful trees—under picturesque rocks and by clear fountains. It is curious, as marking the classical spirit, that a sailing vessel is hardly admissible, but a galley with oars is admissible, because the rowers may be conceived as absolute slaves. (3) The

spiritual powers in classical scenery must be decorative; ornamental gods, not governing gods; otherwise they could not be subjected to the principles of taste, but would demand reverence. In order, therefore, as far as possible, without taking away their supernatural power, to destroy their dignity . . . those only are introduced who are the lords of lascivious pleasures. For the appearance of any great god would at once destroy the whole theory of classical life; therefore Pan, Bacchus, and the Satyrs, with Venus and the Nymphs, are the principal spiritual powers of the classical landscape" (abridged from *Modern Painters*, vol. v. pt. ix. ch. v. §§ 1-8).

A survey of the pictures in this room will suffice to show how accurately this description covers the work of Claude and Poussin. But it may finally be interesting to point out how entirely their ideal accords with the prevailing taste and literature of their time. The painting of Claude and Salvator precisely corresponds to what is called "*pastoral* poetry, that is to say, poetry written in praise of the country, by men who lived in coffee-houses and on the Mall[1]—. . . the class of poetry in which a farmer's girl is spoken of as a 'nymph,' and a farmer's boy as a 'swain,' and in which, throughout, a ridiculous and unnatural refinement is supposed to exist in rural life, merely because the poet himself has neither had the courage to endure its hardships, nor the wit to conceive its realities. . . . Examine the novels of Smollett, Fielding, and Sterne, the comedies of Molière, and the writings of Johnson and Addison, and I do not think you will find a single expression of true delight in sublime nature in any one of them. Perhaps Sterne's *Sentimental Journey*, in its total absence of sentiment on any subject but humanity . . . is the most striking instance; . . . and if you compare with this negation of feeling on one side, the interludes of Molière, in which shepherds

[1] Elsewhere Mr. Ruskin speaks of "Twickenham classicism" (with a side allusion, of course, to Pope) "consisting principally in conceptions of ancient or of rural life such as have influenced the erection of most of our suburban villas" (*Pre-Raphaelitism*, reprinted in *On the Old Road*, i. 283).

and shepherdesses are introduced in court dress, you will have a very accurate conception of the general spirit of the age.[1] It was in such a state of society that the landscape of Claude, Gaspar Poussin, and Salvator Rosa attained its reputation. It is the complete expression on canvas of the spirit of the time. Claude embodies the foolish pastoralism, Salvator the ignorant terror, and Gaspar Poussin the dull and affected erudition" (Edinburgh *Lectures on Architecture and Painting*, pp. 163-167). The reputation thus gained survived almost into the present century, until Wordsworth in poetry and Turner in painting led the return to nature, and the modern school of landscape arose.

☞ *We now turn out of Room XIV. into the Spanish Room (XV.).*

[1] In a later lecture on landscape (delivered at Oxford and reported in Cook's *Studies in Ruskin*, p. 290) Mr. Ruskin cited Evelyn (who was nearly contemporary with Claude) as another case in point: "We passed through a forest (of Fontainebleau)," says Evelyn, "so prodigiously encompass'd with hideous rocks of white hard stone, heaped one on another in mountainous height, that I think the like is nowhere to be found more horrid and solitary." Then he describes Richelieu's villa, with its "walks of vast lengths, so accurately kept and cultivated that nothing can be more agreeable," and its "large and very rare grotto of shell-work, in the shape of satyrs and other wild fancies." "He has pulled down a whole village to make room for his pleasure about it"—making a solitude and calling it delight. And then, lastly, Mr. Ruskin read an account of how Evelyn took his pleasure in the Alps, passing through the "strange, horrid, and fearful craggs of the Simplon Pass." It is interesting to note how long this ignorance of mountains lasted, even amongst painters. James Barry, the R.A., was "amazed at finding the realities of the Alps grander than the imaginations of Salvator," and writes to Edmund Burke from Turin in 1766 to say that he saw the moon from the Mont Cenis five times as big as usual, "from being so much nearer to it"! (*Arrows of the Chace*, i. 22, 23)

THE SPANISH SCHOOL

ROOM XV

"For the learned and the lettered," says a Spanish author in the reign of Philip IV., "written knowledge may suffice; but for the ignorant, what master is like Painting? They may read their duty in a picture, although they cannot search for it in books."

"What we are all attempting," said Sir Joshua Reynolds, "to do with great labour, Velazquez does at once."

None of the great schools of painting is so scantily represented in the National Gallery as the Spanish, although the works in this room by its greatest master, Velazquez, are of exceptional excellence in quality and of exceptional interest as illustrating the progress of his art. The deficiency in Spanish pictures is not peculiar to London. "Spain," said Sir David Wilkie, "is the Timbuctoo of artists." The Spanish School of painters and their history are still only half explored, and can only be fully studied in Spain itself. "He who Seville (and Madrid) has not seen, has not seen the marvels great" of Spanish painting.

There are, however, enough examples of the school here to make some few general remarks desirable. The first point to be noticed is this, that all the painters represented in the room (with two or three exceptions) are nearly contemporary. The period 1588-1682 covers all their lives.

They are four of the chief painters of Spain, and they all reach a high level of technical skill. This fact suggests at once the first characteristic point in the history of the Spanish School. It has no infancy.[1] It sprang full-grown into birth. The reason of this was its Italian origin. The art of painting, except as purely decorative, was forbidden to the Moors; and it was only in 1492, when the banner of Castile first hung on the towers of the Alhambra, that the age of painting, as of other greatness, began for Spain. But the very greatness of Spain led to Italian influence in art. The early Spanish painters nearly all found means of going to Italy (Theotocopuli,—1122, p. 629—was born there in 1548), and the great Italian painters were constantly attracted to the Spanish court.

But though Spanish art sprang thus rapidly to perfection under foreign influence, it was yet stamped throughout with a thoroughly distinctive character. In the first place the proverbial gravity of the Spaniard is reflected also in his art. Look round this room, and see if the prevailing impression is not of something grave, dark, lurid. There is here nothing of the sweet fancifulness of the early Florentines, nothing of the gay voluptuousness of the later Venetians. The shadow of the Spaniard's dark cloak seems to be over every canvas. Then secondly, Spanish painting is intensely "naturalist." Velazquez exhibits this tendency at its best: there is an irresistible reality about his portraits which makes the men alive to all who look at them; Murillo exhibits it in its excess: his best religious pictures are spoiled by their too close adherence to ordinary and even vulgar types.

Both these characteristics are partly accounted for by a third. Painting in Spain was not so much the handmaid, as the bondslave, of the Church. As the Church was in Spain, so had art to be—monastic, severe, immutable. "To have changed an attitude or an attribute would have been a change of Deity." Pacheco, the master of Velazquez, was

[1] This statement, though broadly true, requires, of course, much modification already—in the light of early Spanish architectural and missal painting; and as the subject is further investigated, will probably require still more.

charged by the Inquisition to see that no pictures were painted likely to disturb the true faith. Angels were on no account, he prescribed, to be drawn without wings, and the Blessed Virgin, in the Immaculate Conception, was always to be dressed in blue and white, for that she was so dressed when she appeared to Beatrix de Silva, a Portuguese nun, who founded the order called after her. One sees at once how an art, working under such conditions as these, would be likely to lose the play of fancy and the love of beauty which distinguish freer schools. And then, lastly, one may note how the Spanish church tended also to make Spanish art intensely naturalistic. Pictures were expected to teach religious dogmas and to enforce mystical ideas: the Immaculate Conception, for instance, is an especially Spanish subject. But, in the inevitable course of superstition, the symbol passed into a reality This was more particularly the case with statues. Everything was done to get images accepted as realities. To this day they are not only painted but dressed: they have, like queens, their mistress of the robes, and ladies appointed to make their toilets. It was inevitable that this idea of art—as something which was not to appeal to the imagination, but was to pass itself off as a reality—should extend also to Spanish painting. How far it did so is best shown in a story gravely related by Pacheco. A painter on a high scaffold had just half finished the figure of the Blessed Virgin when he felt the whole woodwork on which he stood giving way. He called out in his horror, "Holy Virgin, hold me," and straightway the painted arm of the Virgin was thrust out from the wall, supporting the painter in mid-air! When a ladder was brought and the painter got his feet on it, the Virgin's arm relapsed and became again only a painting on the wall. One need not go farther than this story to see the origin of the realistic character of Spanish art, or to understand how Murillo, although often the most mystic of all painters in his conceptions of religious subjects, was also the most naturalistic in his treatment of them (see W. B. Scott: *Murillo and the Spanish School of Painting*).

☞ *We have now concluded our survey of the Foreign Schools. Returning through Room XIV. we begin the survey of the British Schools in Rooms XVI. and XVII. adjoining. The western doors in Room XVII. lead down a side staircase into the Entrance Hall, and thus form an exit from the Gallery. The visitor who wishes to see the rest of the English School should return into Room XVI. and thence proceed into the East Vestibule, where a few portraits by English masters are hung. Descending the steps and ascending those opposite, the visitor will come into the West Vestibule, which leads to the remaining rooms of the English School—XVIII., XIX., XX., and XXI. Finally, at the east end of the Gallery, we reach Room XXII., devoted to the Turner Collection.*

THE BRITISH SCHOOL

ROOMS XVI., XVII., XVIII., XIX., XX., AND XXI.

"WHATEVER is to be truly great and truly affecting must have on it the strong stamp of the native land. Not a law this, but a necessity, from the intense hold on their country of the affections of all truly great men. All classicality, all middle-age patent reviving, is utterly vain and absurd; if we are now to do anything great, good, awful, religious, it must be got out of our own little island" (RUSKIN: *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 37).

"OF the modern mind in England you may take Sir Joshua and Gainsborough for not only the topmost, but the hitherto total, representatives; total, that is to say, out of the range of landscape, and above that of satire and caricature. All that the rest can do partially, they can do perfectly. They do it, not only perfectly, but nationally; they are at once the greatest, and the Englishest, of all our school" (RUSKIN: *The Art of England*, Lecture iii.)

Is there an English School at all? In the fullest sense of the term, there certainly is not. Every visitor who, after studying any one of the Italian Schools or the Dutch School, walks through the rooms devoted to the "English School,"[1] cannot fail to be struck by the absence of uni-

[1] The term "English School" seems permissible in the National Gallery, inasmuch as there are also national galleries for Scotland and for Ireland. Moreover, the number of Scottish pictures here is inconsiderable, and though several of the painters represented were Irishmen, they all settled early in life in London.

formity in the latter. Instead of one general type of picture, modified only by individual peculiarities, he will find in the English rooms almost as many styles as there are painters. Here and there, indeed, if the collection of English pictures were more completely representative, traces would be found of common methods of *technique*, as well as of common ideals, amongst little groups of painters. There is a "Pre-Raphaelite School," for instance (see p. 683), and a "Norwich School" (see p. 678). But, taking all the English pictures together, one cannot detect any uniformity of method and style, such as would justify the application, in the strict sense, of the term "English School." It were a subject of great interest, which cannot, however, be pursued here, to determine why this is so. For one thing, there has been no such general diffusion of artistic taste amongst the English, as there was in mediæval Italy: hence there have been no general principles of art to which every English painter was constrained to submit. Neither has there been any attempt at systematic teaching within the artistic sect itself. Most of the leading English artists have studied in the Royal Academy schools, but the Academy has neither discovered nor enforced any definite and permanent code of artistic law. After leaving the Academy schools, the painters have generally gone their own way; the system of long and severe apprenticeship to an established master, which was the rule in Italy, has been almost entirely unknown in England. Some of the evil effects of our English licence in art matters will be obvious to every spectator. Take, for instance, the two greatest painters in two specially English branches of art—Reynolds in portraiture, and Turner in landscape. In charm there are very few Italian pictures against which Reynolds's will not hold their own; but whereas the Italian pictures are still, after three or four or five centuries, as fresh and firm as when they were first painted, Reynolds's, after less than one century, are already fading away before our eyes. "Reynolds filled the Halls of England," says Mr. Ruskin, "with the ghosts of her noble Squires and Dames." But alas! they are now too many of them the ghosts of ghosts. With Turner's pictures the case is stronger still. In im-

agination and in gift for colour he is as great as any old master; yet, in what is after all the elementary business of a painter—the laying of colour durably on canvas—the "modern painter" is palpably inferior even to Canaletto. Nor is it only in *technique* that the evil effect is seen. It appears also in a certain indefiniteness of aim. "Tired of labouring carefully," says Mr. Ruskin of Turner, "without either reward or praise, he dashes out into various experimental and popular works—makes himself the servant of the lower public, and is dragged hither and thither at their will; while yet, helpless and guideless, he indulges his idiosyncracies till they change into insanities; the strength of his soul increasing its sufferings, and giving force to its errors; all the purpose of life degenerating into instinct; and the web of his work wrought, at last, of beauties too subtle to be understood, his liberty, with vices too singular to be forgiven—all useless, because magnificent idiosyncracy had become solitude, or contention, in the midst of a reckless populace instead of submitting itself in loyal harmony to the Art-laws of an understanding nation. And the life passed away in darkness; and its final work, in all the best beauty of it, has already perished, only enough remaining to teach us what we have lost" (*Queen of the Air*, § 158).[1] Such is the effect on painters of the highest power; in the case of inferiors, it is more disastrous still. "Under strict law, they become the subordinate workers in great schools, healthily aiding, echoing, or supplying, with multitudinous force of hand, the mind of the leading masters: . . . helpful scholars, whose work ranks round, if not with, their master's, and never disgraces it." But in England few, if any, of the great men have formed schools in which lesser men might be trained, nor has there been any consistency of public taste to guide their choice. Hence that "mania of eccentricity" which always strikes the foreign student of English painting. Hence also the "high purpose but warped power" of men of original talent, like Haydon and Barry

[1] Those who wish to look into this matter more fully should refer also to *The Cestus of Aglaia*, reprinted in *O. O. R.*, vol. i. §§ 319, 320, and the Appendix to *The Art of England*.

and Blake (p. 622). Hence the inconsistency of aim which led Wilkie to waste the second period of his life in giving the lie to the work of the first (p. 175). And hence, too, the strange deficiencies in a man of great gift like Maclise (p. 335).

Such are some of the principal characteristics which the visitor may note, in going round the English rooms, as results of the absence of any English School in the strict sense of the term. But in another sense there certainly is an English School. Not only do the separate manifestations of English art form a considerable and noteworthy whole; but considered broadly, they reflect many aspects of the national mind. In the first place that seriousness of purpose, that predominance of the moral element, which has been said to distinguish the English character, is very conspicuous in English art. "The only great painters in our schools of painting in England have been either of portrait—Reynolds and Gainsborough; of the philosophy of social life—Hogarth; or of the facts of nature in landscape—Wilson and Turner. In all these cases . . . the success of the painter depended on his desire to convey a truth, rather than to produce a merely beautiful picture; that is to say, to get a likeness of a man, or of a place; to get some moral principle rightly stated, or some historical character rightly described, rather than merely to give pleasure to the eyes. Compare the feeling with which a Moorish architect decorated an arch of the Alhambra, with that of Hogarth painting the 'Marriage à la Mode,' . . . and you will at once feel the difference between art pursued for pleasure only, and for the sake of some useful principle or impression" (*Inaugural Address at the Cambridge School of Art*, p. 23). But this seriousness of purpose is not confined to the great men enumerated by Mr. Ruskin. Note, in going round the English rooms, the historical pictures—those, that is, that seek to revive past history for us (such, for instance, as E. M. Ward's); the historical pictures in another sense—that of marking contemporary incident or domestic drama (such as Wilkie's and Mulready's and Frith's); the literary pictures, which illustrate famous English authors (such as

Leslie's and Maclise's); the landscapes and seascapes; the portraits—note all these, and then see how very few are left over! Landseer's pictures of animals, too, are not only studies in natural history, but are most of them made moreover to point a moral or adorn a tale. And even that "painter's painter," Etty, whose works might seem to aim solely at sensuous beauty, strove in all things, he tells us, "to paint some great moral on the heart." In the present day, foreign influences have to some extent introduced other ideals. But both decorative and sensuous forms of art are in England exotics, and there is nothing as yet to show that the movement in such directions is not a back-water, rather than a progressive stream. Whilst on the other hand the one indisputably efficacious and permanent influence in this generation—that, namely, which was exerted by the Pre-Raphaelites—tended in the old direction, founded as it was on seriousness in aim and sincerity in conception. And not only does the general ideal of English art reflect the seriousness of the English character, but its limitation of range and its specialities of subject are also thoroughly national. Thus we have shown little excellence in purely decorative design. This is partly the result of our being such a "practical" people, and partly due to the absence of any hereditary art discipline. Again, the English School is conspicuously deficient in the highest fields of ideal or theological art. Such deficiency is natural in a nation "the vast majority of whose readers have probably never succeeded in getting quite through the only two great epic poems in their language," and which moreover has always had a keen delight in the burlesque—a condition fatal to excellence in ideal art. "But we need not feel any discomfort in these limitations of our capacity. We can do much that others cannot. Our first great gift is the portraiture of living people," of which there are so many splendid examples in this room. Our second gift is "an intense power of invention and expression in domestic drama." The large number of English artists who have devoted their best talents to the illustration of English authors is a striking instance of the national character of our art.

"Thirdly, in connection with our simplicity and good-humour, and partly with that very love of the grotesque which debases our ideal, we have a sympathy with the lower animals which is peculiarly our own." Landseer, for instance, may almost be said to have revealed the dog as a subject for art. Fourthly, English art has a quite special skill and interest in landscape. And lastly, no other school has shown the same felicity and fidelity as ours in the painting of the sea and the ships, that are the elements of England's greatness (Oxford *Lectures on Art*, § 13-17; and *cf. Harbours of England*, p. 6).

To this description of the characteristics of the English School, it remains to add some general outline of its historical development. So far as the pictures in the National Gallery go, the English School begins in the middle of the last century,[1] with the already accomplished work of Hogarth in domestic drama, Wilson in landscape, Reynolds in portraiture, and Gainsborough in both. But English art did not of course spring up full-grown in the reign of George III., like Athena from the head of Zeus. For the real first-fruits of the artistic gifts of our race, the student must go to the Gothic cathedrals, or the paintings on the walls of the Chapter House at Westminster. These and other such paintings were done in the thirteenth century, and are at least equal to any done by contemporary artists in Italy. Much beautiful early English work is to be seen, too, in missals, miniatures, and glass painting. But with the next century there comes a complete pause of English pictorial art, until its revival under George III. Mr. Ruskin suggests as *one* reason for this pause,[2] "that the flat scenery and severer climate, fostering less enthusiasm and urging to more exertion, brought about a practical and rational temperament, progressive in policy, science, and literature, but wholly retrograde in art." Other and historical reasons may be found first in the poverty and anarchy brought about by the French wars and the wars of the Roses; and then, when

[1] With the exception of a portrait by Dobson recently purchased, XVII. 1249, p. 704.

[2] See *Modern Painters*, vol. iv. pt. v. ch. xx. for a discussion of the subject.

wealth and artistic interests began to revive, in the importation of foreign painters. Just as a Venetian doge took pride in bringing eastern workers and eastern pillars to Venice, so the English kings took pride in alluring foreign artists to their court. And so, as the Italians dwarfed early Spanish and French painting, the Dutch and Germans dwarfed our native talent. Thus Mabuse was one of the glories of Henry VII.'s reign; Holbein, of Henry VIII.'s; Sir A. More, of Mary's; and Rubens and Van Dyck, of Charles I.'s. In Charles II.'s reign Lely and the two Vandeveldes were the chief painters. All along there had indeed been native artists as well—some of them "painters to the king," such as were Nicholas Hilliard (1547-1619) and Isaac Oliver (1555-1617), the celebrated miniature painters; George Jamesone (1586-1644), called by Walpole the "Scottish Van Dyck;" William Dobson (1610-1646), called by Charles his "English Tintoret;" Robert Walker, Cromwell's painter; and Richard Gibson (1615-1690), the dwarf. But it was only when the kings and nobles began to employ exclusively English painters that native art had any chance of full and free development. The foundation in this sense of the modern English School dates from the reign of Queen Anne, when Sir James Thornhill was commissioned to paint the dome of St. Paul's. The Italian, Sebastian Ricci (see XIII. 851, p. 542), who had hoped for the commission, left the country in disgust, and the English School began to hold the field. From what has been already said of the individual character of English painters, the reader will see that its subsequent history hardly admits of the general treatment followed in the case of the other schools, it is the history rather of the succession of separate painters than of general tendencies. But a few generalisations may be attempted as suggestions towards a connected view of the English rooms. (1) Sir James Thornhill was Hogarth's father-in-law, and Hogarth is the Giotto of the English School. English art begins under him, as the art of every nation begins, with reflecting the life of the times. The turn of his mind was dramatic and satirical, and he took therefore to drawing, for the delight of society, its deformities and

weaknesses. (2) Reynolds was a courtier, and his artistic gift took the one form which, in a Protestant country which had abjured the religion that gave motives to early art elsewhere, it could take—namely, contemporary portraiture. Down to the end of the century, this is the line along which the main current of English art went. Reynolds formed no school; but Gainsborough, Romney, Lawrence, Hoppner, Jackson, Raeburn, and Opie were all his rivals or successors in the portraiture of the English nobility and gentry. These artists were all dead by 1830. (3) To them succeed two different sets of painters—the one continuing, in a fresh field, the traditions of Hogarth; the other endeavouring to carry forward those of Reynolds. Of the former class, Wilkie may be taken as the central example. It was a true piece of criticism which made Sir George Beaumont designate him as Hogarth's successor (see p. 175). Wilkie and the other *genre* painters of the period had not Hogarth's spirit of satire; but they had the same dramatic instinct as he, the same fondness for everyday life. As for the manner of this group, it was a direct heritage from the Dutch. It will be seen in the notices of the several painters how many of them studied from Dutch models, "and it requires little proficiency in criticism," says Mr. Hodgson, R.A.,[1] "to detect the influence of Ostade in Wilkie or of Metsu in Mulready." Many of the painters in this group lived on after 1850, but that may roughly be taken as the terminal date. (4) Contemporaneous with them were the "historical" painters. Reynolds himself had tried historical and ideal painting, for which portraiture is the proper preparation. He had failed, and those who succeeded him failed worse. Many of the pictures under this head have now been removed from the Gallery. Copley remains, but West, Barry, and Haydon have gone. (5) With the year 1850 begins a new era in English art. The International Exhibition of 1851 gave it a great impetus, and the Pre-Raphaelite movement a fresh direction. Of strictly Pre-

[1] *Fifty years of British Art*, as illustrated by the Pictures and Drawings in the Manchester Royal Jubilee Exhibition, 1887, p. 13, hereafter referred to as *Hodgson*.

Raphaelite pictures, there are as yet only two in the gallery XIX. 563 and XX. 1210, pp. 409, 682); and very few pictures subsequent to and indirectly influenced by the movement, can here be studied. (Turner, it should be understood, will be separately treated.) One new feature, however, in which the Pre-Raphaelites shared, may be noticed in some of the pictures in the gallery which were painted between 1850 and 1870. This was a reaction from the low key of colour, and predominance of bitumen, in the Dutch masters. "Impressed," says M. Chesneau,[1] "by the weary monotony of neutral tints, they wished to strike out a new line, and find some fresh method. In their justifiable horror of bitumen, therefore, they gave themselves up to a perfect glut of colouring. This new epidemic raged from 1850 to 1870. In the pictures of the English School there was then a blinding clash of colour, a strife of incongruous hues; no softening tints, everywhere harsh tones set side by side with unexampled barbarity; blues and greens, violets and yellows, reds and pinks, placed in most cases quite by chance." The solution of the problem of harmonising colours in a high key has been the task of the best living English painters. (6) Lastly, the progress of landscape remains to be noticed. The founder of the English School here in method—in the loving study, that is, of nature—was Wilson; but he worked, like Callcott after him, under foreign influences. The first man who struck out a more distinctively English line in landscape—English in subject, realistic in treatment—was Gainsborough; and from him the succession is direct to Constable and the Norwich School. Greater than them all, and uniting in the course of his career the tastes and strength of them all, is Turner, whose place in the history of English art will subsequently be discussed. No sketch of English art, however rough, should be concluded without a reference to water-colour painting, which is one of the chief glories of the English School. But no historical study of this branch of our

[1] *The English School of Painting*, 1885, p. 108, hereafter referred to as *Chesneau*. "Any of my pupils," says Mr. Ruskin (*Art of England*, p. 144), "may accept M. Chesneau's criticism as my own."

national art will be possible to the general public until, when the organisation of the national art treasures is taken seriously in hand, the Turner collection is promoted from the basement of Trafalgar Square, and the drawings by other masters, now dispersed at South Kensington and the British Museum, are brought together and united with those in the custody of the National Gallery.

☞ *We now proceed into the Turner Gallery* (*Room XXII.*).

THE TURNER GALLERY

ROOM XXII

"THERE is no test of our acquaintance with nature so absolute and unfailing, as the degree of admiration we feel for Turner's painting. Precisely in the degree in which we are familiar with nature, constant in our observation of her, and enlarged in our understanding of her, will his works expand before our eyes into glory and beauty" (RUSKIN: *Modern Painters*, vol. i. pt. ii. sec. vi. ch. ii. § 4).

"TURNER will one day take his place beside Shakespeare and Verulam: a third star in that central constellation, round which, in the astronomy of intellect, all other stars make their circuit. By Shakespeare, humanity was unsealed to you; by Verulam, the *principles* of nature; and by Turner, her *aspect*. All these were sent to unlock one of the gates of light, and to unlock it for the first time. But of all the three, though not the greatest, Turner was the most unprecedented in his work. Bacon did what Aristotle had attempted; Shakespeare did perfectly what Æschylus did partially; but none before Turner had lifted the veil from the face of nature; the majesty of the hills and forests had received no interpretation, and the clouds passed unrecorded from the face of the heaven which they adorned, and of the earth to which they ministered" (RUSKIN: Edinburgh *Lectures on Architecture and Painting*, p. 181).

TURNER is by common consent the greatest landscape painter of the British School. But very different opinions are held upon the question wherein his greatness consists. Is it in truths that he recorded, or in visions that he

invented? Is it the real beauties of nature that he puts before us, or is he great for adding—

> The gleam,
> The light that never was on land or sea,
> The consecration and the poet's dream?

Again there is this further question to be asked with regard to Turner's greatness. The first thing that will strike every one, on looking round this room, is the contrast between the dark and heavy pictures on the wall to the left and the bright and aerial pictures opposite. Is Turner great for the former, or the latter? In his own day the common opinion was to divide his work into two portions,—one sane, the other insane,—and to acknowledge his greatness in his canvases in drab, but to deny it to those in scarlet and gold. The object of the following remarks is to provide some clue to the perplexities which thus beset the visitor to the Turner Gallery.

In the first place, Turner's greatness consists in this: that he stands at the head of the naturalistic school of landscape. We have seen how, with the old masters of Italy, landscape was either treated in a purely conventional way, or given an entirely subordinate importance. The *Giottesque* painters who first sought to give some resemblance to nature in their backgrounds painted on this recipe: "The sky is always pure blue, paler at the horizon, and with a few streaky white clouds in it; the ground is green, even to the extreme distance, with brown rocks projecting from it; water is blue streaked with white. The trees are nearly always composed of clusters of their proper leaves relieved on a black or dark ground." In the next periods, "distant objects were more or less invested with a blue colour; and trees were no longer painted with a black ground, but with a rich dark brown or deep green. But rocks and water were as imperfect as ever, and the forms of rocks in Leonardo's 'Vierge aux Rochers' (I. 1093, p. 614) are no better than those on a china plate. The most satisfactory work of the period is that which most resembles missal painting, *i.e.* which is fullest of beautiful flowers and animals scattered among the landscape, in the old indepen-

dent way, like the birds upon a screen (see, for instance, Benozzo Gozzoli, II. 591, p. 426). Correggio and Titian carried the advance farther (see under VII. 4, p. 91); but there were still no effects of sunshine and shadow; and the clouds, though now rolling in irregular masses, and sometimes richly involved among the hills, were never varied in conception or studied from nature." The next step was to do away with conventionalism altogether. The attempt was made by Claude, the two Poussins, and Salvator Rosa; but it failed in the manner and for the reasons that we have already discussed (see p. 48). The reaction against the artificial and pastoral school of landscape, which in literature is seen in Scott, Byron, Wordsworth, Keats, Shelley and Tennyson, is in painting first seen in its perfection in Turner. "He was the first painter to draw a mountain or a stone, no other man having learned their organisation, or possessed himself of their spirit. He was the first painter to draw the stem of a tree, and the first to represent the surface of calm, or the force of agitated, water." Turner did all this with scientific accuracy—not because he was himself learned in science,[1] but because of his genius for seeing into the heart of things and seizing their essential forms and character (see p. 387). And this is what is, or should be, meant by saying that Turner's landscape is "ideal." "The true ideal of landscape is precisely the same as that of the human form; it is the expression of the specific, not the individual, but the specific character of every object in its perfection." And observe that Turner not only did each of the things above described, but did them all. "Every landscape painter before him had acquired distinction by confining his efforts to one class of subject. Hobbema painted oaks; Ruysdael, waterfalls and copses; Cuyp, river or meadow scenes in quiet afternoons; Salvator and Poussin, such kind of mountain

[1] He was, however, much interested in science. Dr. M'Culloch, the *geologist*, was delighted with his acute mind, and said, "That man would have been great in any and everything he chose to take up; he has such a clear, intelligent, piercing intellect." He was fond, too, of discussing *optics;* and late in life he was for some time a constant visitor at Mr. Mayall's, the *photographer*, who initiated him in the processes of that art.

scenery as people could conceive who lived in towns in the seventeenth century. But Turner challenged and vanquished each in his own peculiar field, Vandevelde on the sea, Salvator among rocks, and Cuyp on Lowland rivers; and having done this, set himself to paint the natural scenery of skies which, until his time, had never been so much as attempted. He is the only painter who has ever drawn the sky, not the clear sky—which was painted beautifully by the early religious schools, but the various forms and phenomena of the cloudy heavens: all previous artists having only represented it typically or partially, but he perfectly and universally." An examination of the skies in the Turner rooms will show that there are almost as many different effects of sky—of sunrise, sunset, sunshine, storm, and rain, as there are pictures. Further, he is the only painter who has perfectly represented the effects of space on distant objects. Next to his skies there is nothing so peculiarly "Turnerian" as his distances. Look at such pictures as 497 and 516, pp. 371, 384; and see if anywhere else in the Gallery there are such vistas fading away into incomprehensible dimness, but retaining always their gradation of light as they recede into the distance. Leslie, the artist, once gave Turner a commission for an American friend, and had to explain to him afterwards that the purchaser thought the picture indistinct. "You should tell him," replied Turner, "that indistinctness is my *forte*." It was Turner's *forte*, but it is also nature's rule, with whom nothing is ever distinct and nothing ever vacant (see p. 388). The fulness and mystery of Turner's distances is conspicuous in his landscapes, but the truth of it will perhaps be understood better in observing the distant character of rich architecture, than of any other object. "Go to the top of Highgate Hill on a clear summer morning," says Mr. Ruskin, "and look at Westminster Abbey. You will receive an impression of a building enriched with multitudinous vertical lines. Try to distinguish one of those lines all the way down from the one next to it: you cannot. Try to count them: you cannot. Try to make out the beginning or end of any one

of them: you cannot. Look at it generally, and it is all symmetry and arrangement. Look at it in its parts, and it is all inextricable confusion. Am not I, at this moment, describing a piece of Turner's drawing, with the same words by which I describe nature? . . . Turner, and Turner only, would follow and render on the canvas that mystery of decided lines, that distinct, sharp, visible, but unintelligible and inextricable richness which, examined part by part, is to the eye nothing but confusion and defeat, which, taken as a whole, is all unity, symmetry, and truth." So, again, Turner is the first painter who fully represented the beauty of natural colour. The full *truth* he could not give. For "take a blade of grass and a scarlet flower, and place them, so as to receive sunlight, beside the brightest canvas that ever left Turner's easel, and the picture will be extinguished." Again, it was Turner who for the first time gave the full beauty of sun-colour. He began with imitations of Claude and Cuyp in painting the sun rising through vapour (XIV. 479, p. 361), but he ended with painting such visions of the sun in his glory as in the "*Téméraire*" or the "Ulysses" (see under X. 53, p. 146). And "the peculiar innovation of Turner was the perfection of the colour chord by means of *scarlet*. Other painters had rendered the golden tones, and the blue tones of sky; Titian especially the last, in perfection. But none dared to paint, none seemed to have seen, the scarlet and purple. Nor was it only in seeing this colour in vividness when it occurred in full light, that Turner differed from preceding painters. His most distinctive innovation as a colourist was his discovery of the scarlet *shadow*." This was Turner's innovation, but it was not his invention. "We are only to paint," he said, "what we see." A friend once asked him incredulously whether he painted his clouds from nature. Turner eyed him with an angry frown and growled out, "How would you have me paint them?" This, then, is Turner's first claim to greatness. He is the painter of the truth and beauty of natural scenery.

But if this be so, why, it may be asked, do Turner's pictures often look, at first sight, so different from nature?

And why, if one knows some particular spot painted by Turner, does it fail to immediately recall the reality? For two reasons, both of them lying at the root of art criticism. In the first place, the whole truth of any visible scene can never be portrayed on any single canvas. There are some truths, easily obtained, which give a deceptive resemblance to nature; others only to be obtained with difficulty, which cause no deception, but give inner and deep resemblance. Turner's peculiarity is that he perceives more of this latter kind of truth than other painters. Take one instance from his mountains. One truth about mountains is that they stand out in such and such relief from a clear sky—that is an effect which many of the earlier painters gave. But what Turner saw also in the hills was their multitudinousness—the valleys and gulleys, the forests and pastures, that fill their hollows or curve their sides. "Invention, colour, grace of arrangement, we may find in Tintoret and Veronese in various manifestation; but the expression of the infinite redundance of natural landscape had never been attempted until Turner's time; and the treatment of masses of mountain in the 'Daphne' (520, p. 387) is wholly without precursorship in art." The more one looks at that picture the more one sees the multitude of truths expressed by it, but the very expression of them deprives it of any immediate appearance of deceptive imitation. And this sacrifice of lesser truths to greater is especially necessary in the field which especially distinguishes Turner's pictures. If one had to characterise the aim of his artistic ambition in a single word, one would say that it was to gain a complete knowledge and reach a complete representation of *light* in all its phases.[1] But "it is wholly impossible to paint an effect of sunlight truly. It never has been done, and never will be. For the sun is red fire, as well as red light": nature's highest light is incomparably above any light possible to the

[1] Chesneau: *The English School*, p. 149. But what, it may well be asked, of these dark pictures on the left? They were studies in the style of earlier painters with a view of perfecting his knowledge. "When these clever imitations were exhibited to the public, he was declared to be a master by the leading judges of the day. Turner only smiled to himself,

artist. Hence all resemblances to sunshine must be obtained by sacrifice. "De Hooch, Cuyp, Claude, Both, Richard Wilson, and all other masters of sunshine, invariably reach their most telling effects by harmonies of gold with gray, giving up the blues, rubies, and freshest greens. Turner did the same in his earlier work. But in his later work he reached magnificent effects of sunshine colour." Indeed he alone has painted nature in her true colours, but his effects seem unnatural because he cannot contrast these colours duly with the sky: on the summit of the slope of light nature evades him. This limitation in the capacities of painting is the first reason for Turner's unnaturalness. The second is to be found in the very functions of painting. A picture cannot be as much as a window; but it ought not to be a mere window, even if it could. It is to be, not a transcript, but a work of art—the representation of a scene not as any one might see it, but as the artist himself saw it. A fellow-artist once complained to Turner that, after going to Domodossola, to find the site of a particular view which had struck him several years before, he had entirely failed in doing so: "it looked different when he went back again." "What," replied Turner, "do you not know yet, at your age, that you ought to paint your *impressions?*" The faculty of receiving such impressions strongly and reproducing them vividly is precisely what distinguishes the poet—whether in language or painting. The function of an artist is to "receive a strong impression from a scene and then set himself as far as possible to reproduce that impression on the mind of the spectator of his picture." His aim is to "give the far higher and deeper truth of mental vision, rather than that of the physical facts, and to reach a representation which, though it may be totally useless to engineers or geographers, and, when tried by rule and measure, totally unlike the place, shall yet be capable of producing on the far away beholder's

and, unhindered by either flattery or criticism, slowly but surely continued in his course towards the attainment of his purpose. At the time when others said of his work, 'That is perfection!' he was saying of himself, 'I have just done with leading strings, and am beginning to walk alone.'"

mind precisely the impression which the reality would have produced."[1] Turner is in this sense the greatest of all imaginative landscape painters. First because, as we have already seen, his insight into the truth and beauty of nature was greater than other men's. Secondly, because of his prodigious memory. "It was thought that he painted chiefly from imagination, when his peculiar character, as distinguished from all other artists, was in always drawing from memories of seen facts." Every one who came across him on his sketching tours was struck alike by his conscientiousness in observing phenomena, and by his power of recalling them. He would generally take only the roughest notes of scenes or effects, often mere pencil memoranda, many thousands of which, similar to those exhibited in the Water-colour Rooms, were found in his portfolios and sketch-books after his death. But "there is not one change in the casting of the jagged shadow along the hollows of the hills, but it is fixed on his mind for ever; not a flake of spray has broken from the sea of cloud about their bases, but he has watched it as it melts away, and could recall it to its lost place in heaven by the slightest effort of his thoughts."

But there is a further element of greatness in Turner's pictures. He not only saw nature in its truth and beauty, but he saw it in relation and subjection to the human soul. This is what makes his works so *picturesque*, the essence of which is a sublimity not inherent in the thing depicted, but caused by something external to it, especially by the expression of suffering, pathos, or decay. It is the depth and breadth of his sympathy with the spirit of the things he depicted that make Turner's landscapes so great. But though wide in range, this sympathy was uniform in

[1] The distinction between the prosaic and poetic treatment of landscape in literature may be perceived in a moment by comparing Wordsworth's "The Thorn," in which he sinks to such land-surveying as—

I've measured it from side to side,
'Tis three feet long and two feet wide—

with the magnificently imaginative description of the yew trees, "The Fraternal Four" of Borrowdale, to which he rises in the "Excursion." In reading the former poem one may remember Turner's horror of being what he said Wilson called "too *mappy*."

tendency. "The distinctive effect of light he introduced was that of sunset; and of sunset fading on ruin. None of the great early painters drew ruins except compulsorily. The shattered buildings introduced by them are shattered artificially, like models. There is no real sense of decay; whereas Turner only momentarily dwells on anything else than ruin." This is characteristic of the tone of his mind. He paints the loveliness of nature, but with the worm at its root; for he ever connects that loveliness with the sorrow and labour of men. Look round this room and note the spirit of the pictures—The Destruction of Sodom, The Women of Egypt mourning for their First Born, The Ruin of Italy, The Decay of Carthage. Even in his view of daily labour there is the same feeling of solemnity and humiliation. Note the shipwrecks: pictures of the utmost anxiety and distress of which human life is capable; and the weariness of man and beast with those who plough the fields. His mythological subjects have the same spirit—The Goddess of Discord, Medea slaying her Children, and Apollo's gift of Immortality but not of perpetual Youth. And especially is "this dark clue discernible in the intensity with which his imagination dwelt always on the three great cities of Carthage, Rome, and Venice—Carthage in connection especially with the thoughts and study which led to the painting of the Hesperides' Garden, showing the death which attends the vain pursuit of wealth; Rome showing the death which attends the vain pursuit of power; Venice, the death which attends the vain pursuit of beauty. How strangely significative, thus understood, those last Venetian dreams of his become, themselves so beautiful and so frail; wrecks of all that they were once—twilight of twilight!" And, as if there should be no doubt of the essential unity of motive underlying all his work, there is the manuscript poem from which he produced mottoes for his principal pictures, and which he entitled the "Fallacies of Hope." There are critics who dispute, or deny, the moral motive in Turner's pictures; he painted the beauty of nature, they say, "for art's sake." So the critics said in his own day; and it was the knowledge that it was said, that made him anxious to reinforce his

meanings by some other medium than the art of painting. But he was a man of no literary education. He tried when he was in middle age to learn Latin, and when he was an old man to learn Greek; whilst all his life he struggled to become articulate in verse. But though very fond of poetry, he was entirely devoid of the literary gift. His letters are barely intelligible, his speeches and lectures were hopelessly involved, and it beat the best legal talent of the country to extract any definite meaning from his will. But he found an effective means of communication to those who have ears to hear, in his earnest desire to arrange his works in connected groups, and his evident intention with respect to each drawing, that it should be considered as expressing part of a continuous system of thought. He drew not separate views, but "River Scenery," "Rivers of France," "Harbours of England." "Silent always with a bitter silence, disdaining to tell his meaning, when he saw there was no ear to receive it, Turner only indicated this purpose by slight words of contemptuous anger, when he heard of any one's trying to obtain this or the other separate subject as more beautiful than the rest. 'What is the use of them,' he said, 'but together?'" Still more eloquent was his resolve, at whatever pecuniary sacrifice, to leave a connected series of his works to the nation. He refused two offers of £100,000 for the contents of his gallery at Queen Anne Street, and £5000 for the two "Carthages." A distinguished committee, including Sir Robert Peel, offered to buy these pictures for the nation; but he refused, because he had "already willed them." This will (or rather codicil), dated 1832, bequeathed all his finished pictures (except the two which were to be hung beside two Claudes) to the National Gallery, "provided that a room or rooms are added to the present National Gallery, to be, when erected, called Turner's Gallery." The public owes an additional debt of gratitude to Turner for his foresight in making this condition,[1] for his water-colour drawings, which came to the

[1] A later codicil made this bequest further conditional on the "Turner Gallery" being "provided or constructed" within ten years of his death.

nation without conditions, are not properly exhibited to this day. And it was only because the oil pictures would have otherwise been forfeited, that due provision was at the last legal moment made for them, and that the "Turner Gallery" became an accomplished fact instead of another "Fallacy of Hope."

It is often said that Turner's life was a contradiction to his art. But this is not so. That which cometh out of a man can only proceed from what the man himself is, and in the case of Turner, as in that of other great painters, some knowledge of his life and character is indispensable to the true appreciation of his art. We have seen how the secret of his art—on its expressional side—was his sympathy and large-mindedness; and we shall see presently how largely his technical mastery was founded on the patient study of other men's work. And this is precisely in accord with what we know of his character. "Having known Turner," says Mr. Ruskin, "for ten years, and that during the period of his life when the brightest qualities of his mind were, in many respects, diminished, and when he was suffering most from the evil-speaking of the world, I never heard him say one depreciating word of living man, or man's work; I never saw him look an unkind or blameful look; I never knew him let pass, without some sorrowful remonstrance, or endeavour at mitigation, a blameful word spoken by another. Of no man but Turner, whom I have ever known, could I say this." "The severest criticism he was ever known to make,"[1] says Mr. Frith, "was on a landscape which every one was tearing to pieces. He was forced to confess that a very bad passage in the picture, to which the malcontents drew his attention, was *a poor bit.*" Haydon, whose whole life was passed in war with the Royal Academy, drew back suddenly in the midst of one of his most violent expressions of exultation, and said, "But Turner behaved well and did me justice." And he did a great deal more than justice. Once, when he was on the Hanging Committee for the Academy exhibition, a picture by Bird had great merit, but no place for it could be found. Turner took down one of his own pictures, sent it out of the Academy, and hung Bird's in its

He died in 1851. His will was proved in the following year, and was for four years in Chancery. In 1856 the Court of Chancery awarded the pictures and drawings to the National Gallery. The latter (19,000 in number) were sorted, and in part arranged for exhibition, by Mr. Ruskin, and are now in the Water-colour Room in the basement of the Gallery. The pictures, after a selection of them had been exhibited in Marlborough House, were placed in the South Kensington Museum, whence they were removed in 1861 to the National Gallery.

[1] A nearer approach to severity perhaps, was the criticism he passed when he was taken to see the pictures of Thomson, a Scottish artist, at Edinburgh. "You beat me in *frames*," was Turner's only remark.

place. "Match that, if you can, among the annals of hanging committees." In 1826 Turner's picture of Cologne, with its brilliant sky, was hung between two portraits by Lawrence, which it effectually killed. He passed a wash of lamp-black in water-colour over the whole sky, and utterly spoiled his picture for the time. "Poor Lawrence was so unhappy," he said, "it'll all wash off after the exhibition." It was for the benefit too of his fellow-artists that Turner intended the bulk of his fortune,—the will in which he propounded his scheme "for the Maintenance and Support of Male Decayed Artists" having been made as early as 1831. This was the one purpose about which, in all his subsequent codicils, he never changed his mind; it was also the one purpose which the Court of Chancery did nothing to carry out. It is clear from what has been said, that Turner's nature was at bottom both kindly and generous. But some sketch of his life is necessary to show how it was crossed by dark clouds, and how these reacted on his art. Joseph Mallord William Turner was born in Maiden Lane, Covent Garden,—in a house now pulled down. He was the son of a barber, and his father intended him very properly for his own profession. Of regular literary or moral education he seems to have had next to none. More than most boys therefore, he was thrown back on the influences of his surroundings. Mr. Ruskin traces recollections of Covent Garden in his foregrounds, "which had always a succulent cluster or two of green-grocery at the corner" (see under 501, p. 373). So also he "never got free of market-womanly types of humanity." It was the seamy side of nature and of man that he saw, but with it he acquired understanding of and regard for the poor. And of great significance was his fondness for the river—for "that mysterious forest below London Bridge—better for the boy than wood of pine or grove of myrtle." Of his earliest sketches, made in pencil and Indian ink when he was a boy, a large proportion consists of careful studies of stranded boats; and amongst the contents of his neglected portfolios, sorted after his death by Mr. Ruskin, were large quantities of drawings of the different parts of old Dutch shipping. All this was beneficial, in training him to love and understand the sea; but such intercourse with the sailor world did not tend to refine his habits, and the older he grew the more he adopted the sailor's morality. Of home influences the boy had none—or none that were for good. Of his mother we hear nothing; and "all that dad ever praised me for," he said in after years, "was saving a halfpenny." This absence of home influence intensified a natural disposition to secretiveness which he had already shown in boyhood, and which grew upon him with years. He was ungainly in appearance and deficient in address, and was more and more driven in upon himself. Meanwhile his artistic education was more fortunate. His bent was very soon manifested, and "a sketch of a coat of arms on a silver salver, made while his father was shaving a customer, obtained for him, in reluctant compliance with the admiring customer's advice, the permission to follow art as a profession. He had, of course, the usual difficulties of young artists to en-

counter, and they were then far greater than they are now. But Turner differed from most men in this, that he was always willing to take anything to do that came in his way. He did not shut himself up in a garret to produce unsaleable works of 'high art,' and starve, or lose his senses. He hired himself out every evening to wash in skies in Indian ink on other people's drawings, as many as he could, at half-a-crown a night, getting his supper into the bargain. 'What could I have done better?' he said afterwards: 'it was first-rate practice.' Then he took to illustrating guide-books and almanacs, and anything that wanted cheap frontispieces. . . . And there was hardly a gentleman's seat of any importance in England, towards the close of the last century, of which you will not find some rude engraving in the local publications of the time inscribed with the simple name *W. Turner*." Of his early patrons, the most useful to him was Dr. Monro—"the good doctor," as he always called him, who allowed him to copy his Old Masters; of his companions, the most useful was Girtin, the water-colour painter. "Had Tom Girtin lived," he used to say, "I should have starved." It was in water-colour that Turner first painted; and he continued to sketch in water-colour throughout life. By 1789 he had begun to paint in oils, and was admitted as a student at the Academy—which, says Mr. Ruskin, "carefully repressed his perception of truth, his capacities of invention, and his tendencies of choice, whilst the one thing it ought to have taught him, viz. the simple and safe use of oil colour, it never taught him." But it was at any rate quick to recognise his merit. In 1797 a visit to Yorkshire proved the turning-point of his career. The pictures painted on his return were immediately successful, and in 1799 he was elected A.R.A. In 1802 he became R.A., and in 1806 he was appointed Professor of Perspective. In 1799 his address was 64 Harley Street, where he seems to have bought himself a house. In 1812 he built a house in Queen Anne Street West (No. 47), which he retained until his death, and where he had a gallery for the private exhibition of his pictures. From 1800 onwards his life was one of unremitting labour, broken by sketching tours at home and abroad. To the Royal Academy exhibitions alone he sent 257 contributions, a very large number, when the size and importance of the works are considered. His water-colour drawings are innumerable. They are also unsurpassable in delicacy: yet Mr. Ruskin has calculated that he must sometimes have produced them at the rate of one a week.[1] Very many of these drawings were prepared for the engravers and booksellers; and

[1] The quantity and quality of Turner's work are facts to which due weight has not been given by his biographers. A welcome correction is supplied in the article on Turner in the *Encyclopædia Britannica* by Mr. George Reid. "The immense quantity of work accomplished by Turner during his lifetime, work full of the utmost delicacy and refinement, proves," says Mr. Reid, "the singularly fine condition of his nervous system, and is perhaps the best answer that can be given to the charge of being excessively addicted to sensual gratification."

it is to the fortunate coincidence of Turner and the English School of line-engravers being contemporaneous, that he owed much of his fame and probably most of his wealth.[1] In his dealings with the engravers the spirit of the petty tradesman which Turner inherited from his father came out unpleasantly. On the other hand, with regard to his pictures, he was the reverse of grasping. He was often punctiliously moderate in the prices he charged, and was quite depressed when he had sold a picture: "I have been parting with one of my children," he would say. In its social aspects, the life of Turner during all this time was "a strange case of Dr. Jekyll and Mr. Hyde." At home he was an unamiable recluse; abroad he was sociable and merry. Part of his secretiveness was due to the fact that he had a skeleton in his cupboard. "He made his home," says his latest biographer, "the scene of his irregularities, and by entering into intimate relations with uneducated women, cut himself off from healthy social influence, which would have given daily employment to his naturally warm heart and prevented him from growing into a selfish, solitary man" (*Monkhouse*, p. 77). But to his father at least Turner always remained devotedly attached. From about 1795, till his death in 1830, the old man constantly lived with his son. He used to stain the canvases and varnish the pictures, which made Turner say that his father "began and finished his pictures for him." It was partly no doubt for his father's sake that Turner built a house at Twickenham, which was one of his addresses from 1814 to 1826, and where he spent some of the most healthy and pleasant years of his life. His father used to come up to Queen Anne Street every morning to open the gallery, and was much exercised over the expense of the journey, until he persuaded a market-gardener to bring him up in his vegetable cart, for a glass of gin a day—a story which throws suggestive light on the domestic economy of the Turnerian *ménage*. But when away from home Turner, though eccentric, was very sociable. He had many friends, and was respected by them all. Chief among those who were friends and patrons in one, was Mr. Walter Fawkes, of Farnley Hall, situated upon the shores of Wharfe, about a mile and a half from Otley. For a quarter of a century Turner was a constant guest there, no family festival being considered complete without him; and upon Mr. Fawkes's death in 1825 friendly relations were kept up by his son, "Hawkey," until Turner himself died. Another house where Turner often visited on terms of similar friendship was Lord Egremont's at Petworth—of which there are two reminiscences in this Gallery (559, 560, p. 408). Another of his friends records that "Turner was fond of children, and children discovered it and were fond of him." And "it will not be thought in

[1] For the "Antwerp: Van Goyen looking for a Subject," painted in 1833, Turner received £315. In 1863 the picture sold for £2635, and in 1887 for £6825. These figures are typical of the comparatively small sums which Turner received for his pictures, and of their enormous enhancement in value since his death.

after years," says Mr. Ruskin, "one of the least important facts concerning him, that, living at his cottage at Twickenham he was nicknamed 'Blackbirdy' by the boys, because of his driving them away from his blackbirds' nests." Equally convincing is the evidence of Turner's warmth of heart. He "could never make up his mind to visit Farnley after his old friend's death, and he could not speak of the shores of the Wharfe but his voice faltered." By his fellow-artist friends he seems to have been universally loved. "He was very amusing," says Mr. C. R. Leslie, "on the varnishing, or rather the painting days, at the Academy. Singular as were his habits—for nobody knew how or where he lived—his nature was social, and at our lunch on those anniversaries he was the life of the table." And then from such recollections as these, one has to turn back to his sordid solitude in his own home. Truly in his life, as in his art, Turner embodied the joy and the sadness of the world—"the rose with the cankerworm at its root." The gradual deterioration of his moral nature has been already hinted at. But it was complicated by the growing isolation in which he found himself as an artist; and we now pass therefore to a sketch of his artistic development, which the foregoing outline of his life and character will better enable us to understand.

"The works of Turner are broadly referable to three periods, during each of which he wrought with a different aim, or with different powers." The following observations are, for the most part, confined to his oil-pictures in this gallery, but it should not be forgotten that Turner can only be fully understood by studying his oil-pictures in connection with his water-colour drawings. (1) In his first period (1800-1820), or period of apprenticeship, "he laboured as a student, imitating successively the works of the various masters who excelled in the qualities he desired to attain himself." The pictures of this period have three characteristics. *First*, they are imitations. Thus the "Carthage" (XIV. 498, p. 372) was an imitation of Claude; the "Hesperides" (477, p. 357) of Poussin; the "Clapham Common" (468, p. 351) of Morland; and his early sea pieces were imitations of Vandevelde. But "though they nearly all are imitations, none of them are *copies*. . . . Instead of copying a Vandevelde, he went to the sea, and painted *that*, in Vandevelde's way. Instead of copying a Poussin, he went to the mountains, and painted *them*, in Poussin's way. And from the lips of the mountains and the sea themselves he learned one or two things which neither Vandevelde nor Poussin could have told him; until at last, continually finding these sayings of the hill and waves on the whole the soundest kind of sayings, he came to listen to no others." The *second* characteristic of his manner is the "firm, sometimes heavy, laying on of the paint." A general glance at the pictures hung on the left wall of this room sufficiently shows that. The reason for it is partly "mere unskilfulness (it being much easier to lay a heavy touch than a light one), but partly also in the struggle of the learner against indecision, just as the notes are struck heavily in early practice (if useful and progressive) on a pianoforte. But besides these reasons,

the kind of landscapes which were set before Turner as models, and which, during nearly the whole of this epoch, he was striving to imitate, were commonly sober in colour and heavy in touch. Brown was thought the proper colour for trees, gray for shadows, and fog-yellow for high lights." *Thirdly*, the pictures in Turner's first manner are distinguished by their absence of colour.[1] They are all painted "on the same principle, subduing the colours of nature into a harmony of which the key notes are grayish-green and brown; pure blues and delicate golden yellows being admitted in small quantity as the lowest and highest limits of shade and light; and bright local colours in extremely small quantity in figures or other minor accessories." (2) In the second period (1820-1835) Turner "worked on the principles which, during his studentship, he had discovered; imitating no one, but frequently endeavouring to do what the then accepted theories of art required of all artists—namely, to produce beautiful compositions or ideals, instead of transcripts of natural fact." The pictures belonging to this second period are technically distinguished from those of the first in three particulars. *First*, "colour takes the place of gray. . . . The immediate cause . . . was the impression made upon him by the colours of the continental skies (during his foreign tour in 1820). When he first travelled on the Continent (1800) he was comparatively a young student; not yet able to draw form as he wanted, he was forced to give all his thoughts and strength to this primary object. But now he was free to receive other impressions; the time was come for perfecting his art, and the first sunset which he saw on the Rhine taught him that all previous landscape art was vain and valueless, that, in comparison with natural colour, the things that had been called paintings were mere ink and charcoal, and that all precedent and all authority must be cast away at once, and trodden under foot. He cast them away: the memories of Vandevelde and Claude were at once weeded out of the great mind they had encumbered; they and all the rubbish of the schools together with them; the waves of the Rhine swept them away for ever; and a new dawn rose over the rocks of the Siebengebirge." *Secondly*, "refinement takes the place of force. He had discovered that it is much more difficult to draw tenderly than ponderously, and that all the most beautiful things in nature depended on infinitely delicate lines." *Thirdly*, "Turner saw there were more clouds in any sky than ever had been painted; more trees in every forest, more crags on every hill-side; and he set himself with all his strength to proclaim this great fact of Quantity in the universe." (3) In the third period (1835-1845), "his own strong instincts conquered the theories of art altogether. He thought little of ideals, but reproduced, as far as he could, the simple impressions he received from nature, associating them with his own deepest feelings." But many of the works of this period are quite unworthy of him. This was the result partly of the isolation

[1] "But in slight and small *drawings* of the period, some play of colour begins to show itself."

in which he found himself. The public and the critics no longer understood him, and "the spirit of defiance in which he was forced to labour led him sometimes into violences from which the slightest expression of sympathy would have saved him. The new energy that was upon him, and the utter isolation into which he was driven were both alike dangerous, and many drawings of the time show the evil effects of both; some of them being hasty, wild, or experimental, and others little more than magnificent expressions of defiance of public opinion. Goaded by the reproaches cast upon his work, he would often meet contempt with contempt, and paint, not as in his middle period, to prove his power, but merely to astonish or defy his critics."[1] Mr. Frith, in his personal reminiscences of Turner, tells two stories, which, taken together, show very clearly the spirit of mingled bitterness and jest in which much of his work in this period was done. At an Academy lunch, Reinagle said he was going to make his fortune, and would give all his friends commissions. Then looking aside at Turner, who sat next to him, he added, "And I will give you a commission if you will tell me which way to hang the picture up when I get it." "You may hang it just as you please," said Turner, "if you will only pay for it." Turner, adds Mr. Frith, "used to ridicule his own later works quite as skilfully as the newspapers did. For example, at a dinner where I was present, a salad was offered to Turner, who called the attention of his neighbour at the table (Lord Overstone) to it in the following words: 'Nice cool green in that lettuce, isn't it? and the beetroot pretty red—not quite strong enough, and the mixture, delicate tint of yellow that. Add some mustard and you have one of my pictures" (Frith's *Autobiography*, i. 130, 131). And often, no doubt, Turner "would *play* with his Academy work, and engage in colour tournaments with his painter friends; the spirit which prompted such jests or challenges being natural enough to a mind now no longer in a state of doubt, but conscious of confirmed power. But here, again, the evil attendant on such play, or scorn, becomes concentrated in the Academy pictures; while the real strength and majesty of his mind are seen undiminished only in the sketches which he made during his summer journeys for his own pleasure, and in the drawings he completed from them." Especially did he derive fresh inspiration from his visits to Venice, and from his journey to Switzerland in 1840 or 1841. The drawings referable to that journey, and the best pictures of the third period, mark the culmination of his work. "The perfect repose of his youth had returned to his mind, while the faculties of imagination and execution appeared in renewed strength; all conventionality being done away by the force of the impression which he had received from the Alps after his long separation from them. The drawings are marked by a peculiar largeness and simplicity of thought, most of them by deep serenity, passing into melancholy." "Formerly he

[1] It is interesting to note how this phase of Turner's temper has often been reflected in his disciple. Many of Mr. Ruskin's passages of most cutting irony and most startling paradox seem to have been written to confound a perverse generation, or confuse a purblind critic.

painted the *Victory* in her triumph, but now the old *Téméraire* in her decay; formerly Napoleon at Marengo, now Napoleon at St. Helena; formerly the Ducal Palace at Venice, now the Cemetery at Murano; formerly the Life of Vandevelde, now the Burial of Wilkie."

The period of decline was from 1845 to 1851. "In 1845 his health gave way, and his mind and sight partially failed." He still occasionally dined with his friends, and was as merry and sociable at such gatherings as ever; but he repulsed every attempt made to penetrate into his domestic secrets. "There never was yet," says Mr. Ruskin, "so far as I can hear or read, isolation of a great spirit so utterly desolate." Mr. Ruskin's own enthusiasm never, he tells us, gave Turner any pleasure; whilst he felt bitterly even Mr. Ruskin's failure sometimes to understand him. He was extremely sensitive too to criticism. "A man may be weak in his age," he said once, at the time when he felt he was dying, "but you should not tell him so." Such isolation as this, adds Mr. Ruskin, "may be borne, and borne easily, by men who have fixed religious principles, or supporting domestic ties. But Turner had no one to teach him in his youth, and no one to love him in his old age. Respect and affection, if they came at all, came unbelieved, or came too late. Naturally irritable, though kind,—naturally suspicious, though generous,—the gold gradually became dim, and the most fine gold changed, or, if not changed, overcast and clouded." As his end approached the isolation became impenetrable. Friends sought to find him out, but he was full of devices for eluding their kindly search. Even his old housekeeper failed to discover his whereabouts until, in turning out a pocket of ar old coat, she came upon a letter directed to him, and written by a friend who lived at Chelsea. She went to the place and found him in a miserable lodging by the river-side, where he had been living under an assumed name with a Mrs. Booth, and had passed amongst the neighbours for a broken-down old admiral. But at the last the gold which was mixed with Turner's clay shone out brightly. He would often, during his last illness, rise at daybreak, and go up to the railed-in roof to see the sun rise. "The sun is God," were almost his last words; and "the window of his death-chamber was turned towards the west, and the *sun* shone upon his face in its setting, and rested there as he expired."[1]

[1] All the passages in the above notice of Turner's life and work which are included in quotation marks are taken (except where otherwise specified) from Mr. Ruskin's books. It would be tedious to enumerate the particular references; but the most important passages are *Modern Painters*, vol. v. pt. ix. chs. ix., xi., xii.; *Pre-Raphaelitism*, reprinted in *O. O. R.*, vol. i. §§ 195-225; Edinburgh *Lectures on Architecture and Painting*, Lect. iii.; and *Notes on the Turner Gallery* (1856-1857), *passim*. A satisfactory life of Turner still remains to be written. Thornbury's book (cited elsewhere as *Thornbury*), though full of interest, is not a life so much as a collection of ill-assorted and too often unverified materials for one. Mr. Monkhouse's *Life*, in the "Great Artists" series, gives most of the known facts about Turner.

☞ *In a small room between Galleries* **XXII.** *and* **XXI.** (*marked "B" on the plan, p. xxiii*) *are hung a few more of Turner's pictures. Also a small sketch by Wilkie* (*No.* 1187), *some drawings of architecture in France and Spain by Nathaniel Armstrong Wells, presented by his widow, and a few other miscellaneous objects are exhibited. From Room* **XXII.** *visitors must retrace their steps through Rooms* **XXI.**, **XX.**, *and* **XIX.** *The only way out from this side of the Gallery is by the staircase leading down from Room* **XIX.** *The Numerical Catalogue, with notes on the pictures hung in all the Rooms* (**I.-XXII.**), *now follows. A description of the contents of the Rooms in the Basements in the Galleries is appended* (*pp.* 766–776).

NUMERICAL CATALOGUE, WITH BIOGRAPHICAL AND DESCRIPTIVE NOTES

N.B.—*Numbers missing in the following Numerical Catalogue are those of pictures which have been removed from the National Gallery. The present* habitat *of these pictures, wherever ascertainable, is given in the terminal Index of Pictures* (*Appendix II., pp.* 804–832).

Pictures in the Gallery to which, because they are deposited on loan or for other reasons, no numbers are attached, are enumerated and described at the end of the Numerical Catalogue (*see pp.* 760–764).

Pictures which are numbered and retained in the Gallery, but which are not at present hung in rooms open to the public, are distinguished in the following Catalogue by having their titles printed in italic.

In references to pictures, the Roman numerals (*I.–XXII.*) *refer to the rooms in which the several pictures are hung, the others* (1–1391) *to the numbers on the frames.*

References to books in the following pages are, except where otherwise stated, to the works of Mr. Ruskin. Wherever possible, the references to his books are by sections and paragraphs, instead of by pages, so as to make them applicable to all the different editions.

1. THE RAISING OF LAZARUS.

Sebastiano del Piombo (Venetian: 1485–1547), *Room VII.*

The unusual size of this picture, coupled with the belief that Michael Angelo assisted in its production, has led many art critics to pronounce it a very grand work,[1] and their exaggerated praises have probably weighed rather heavily on the credulity of successive generations of sightseers. But whatever be its artistic merits, the picture is undeniably interesting in art history as an incarnation of an artist's jealous ambition. Sebastiano Luciani (called "del Piombo" (lead), from his holding the office of Keeper of the Leaden Seal: see further under 20, p. 114), was originally a painter and musician at Venice, where he studied successively under John Bellini and Giorgione. But in 1512 he was invited to Rome by the famous banker Agostino Chigi. Here he fell under the influence of Michael Angelo, who employed Sebastiano to execute several of his designs, and saw in him a means, says Vasari, of out-doing Raphael. The opportunity occurred when the Cardinal Giulio de' Medici commissioned Raphael to paint the "Transfiguration" (now in the Vatican), and at the same time Sebastiano to paint this picture, on the same scale, of the Raising of Lazarus. The pictures when finished were exhibited side by side, and there were some who preferred Sebastiano's. "The picture was painted," says Vasari, "with the utmost care, under the direction, and in some parts with the design, of Michael Angelo." There are in the British Museum two original drawings by Michael Angelo which are evidently preparatory studies for the figure of Lazarus; but Sebastiano cannot have painted under his friend's direction, for Michael Angelo was at Florence at the time, and Sebastiano writes to him, "There has been some delay with my work. I have endeavoured to keep it back as long as possible, that Raphael might not see it before it is finished. . . . But now I do not hesitate any more. I believe I shall not, with my work, bring discredit upon you." But recent critics have blamed the picture for a want of spontaneity, an absence of intellectual and emotional insight, and perpetual straining after effect.

The time chosen is after the completion of the miracle: "He that was dead came forth, bound hand and foot with

[1] Thus Sir Henry Cole ("Felix Summerly") called it "doubtless the greatest Italian painting in this country;" Hazlitt said it was "one of the best pictures on so large a scale that he was acquainted with;" Waagen pronounced it to be "the most important specimen of Italian art in England;" Solly called it "the second picture in the world;" and Mrs. Jameson saw in it a combination of "the characteristic power and beauty of the finest school of design and the finest school of colouring in the world." For an equally uncompromising condemnation see Landseer's *Catalogue*, pp. 92-119. A comparison of the various opinions expressed on this picture forms a diverting chapter in the history of art criticism. It may not be uninteresting to add that the picture was a favourite with Charles Darwin. "Many of the pictures in the National Gallery," he wrote, "gave me much pleasure; that of Sebastian del Piombo exciting in me a sense of sublimity" (*Life*, i. 49).

grave-clothes; and his face was bound about with a napkin." Jesus in the middle of the picture is uttering the words, "Loose him, and let him go;" with his right hand Jesus points to heaven, as if he said, "I have raised thee by the power of him who sent me." The three men, who have already removed the lid of the sepulchre, are fulfilling Christ's command. The grave-clothes, by which the face of Lazarus is thrown into deep shade, express the idea of the night of the grave which but just before enveloped him; and the eye looking eagerly from beneath the shade upon Christ shows the new life in its most intellectual organ. To the left, behind Christ, is St. John, answering objections raised against the credibility of the miracle. Farther off, behind this group, is one of the Pharisees, whose unbelief is combated by the man who points in evidence to the raised Lazarus. Behind Lazarus is his sister Martha, sickening now at what she most desired; behind her are other women—holding their noses.[1] At the foot of Jesus is the other sister, Mary, full of faith and gratitude—

> Her eyes are homes of silent prayer,
> Nor other thought her mind admits
> But, he was dead, and there he sits,
> And he that brought him back is there.
> Then one deep love doth supersede
> All other, when her ardent gaze
> Roves from the living brother's face,
> And rests upon the Life indeed.
>
> TENNYSON: *In Memoriam*, XXXII.

2. CEPHALUS AND PROCRIS.

Claude (French: 1600–1682). *Room XIV.*

Claude Gellée was born, the son of humble parents (to the end he was an unlettered man), in a house which may still be seen in the

[1] It is worth noting that a similar incident (which in this picture has greatly shocked some of the critics) is introduced in Orcagna's great fresco of the Triumph of Death. "The three kings of the German legend are represented looking at the three coffins containing three bodies of kings, such as themselves, in the last stages of corruption. . . . Orcagna disdains both poetry and taste; he wants the *facts* only; he wishes to give the spectator the same lesson that the kings had, and, therefore, instead of concealing the dead bodies, he paints them with the most fearful detail. And then, he does not consider what the three kings might most gracefully do. He considers only what they actually, in all probability, *would have done*. He makes them looking at the coffins with a startled stare, and one holding his nose" (*Lectures on Architecture and Painting*, pp. 209, 210).

village of Champagne in the Vosges, and thus derives his name of Lorraine from his native province. He was brought up, it is said, as a pastry-cook, but he entered the household of Agostino Tassi, a Perugian landscape painter, at Rome, in the capacity of general factotum, and from him received his first instruction in art. Subsequently he travelled to the Tyrol and to Venice—the influence of which place may be seen in the "gentle ripples of waveless seas" in his Seaports. After working for some time at Nancy, the capital of Lorraine, he returned in October 1627 to Rome, and there settled down for the remainder of his life. The house which he inhabited may still be seen at the angle of the streets Sistina and Gregoriana. Of his life at Rome many interesting particulars are given by his friend Sandrart, a German painter, who was for some years his companion. "In order," says Sandrart, "that he might be able to study closely the innermost secrets of nature, he used to linger in the open air from before daybreak even to nightfall, so that he might learn to depict with a scrupulous adherence to nature's model the changing phases of dawn, the rising and setting sun, as well as the hours of twilight. . . . In this most difficult and toilsome mode of study he spent many years; making excursions into the country every day, and returning even after a long journey without finding it irksome. Sometimes I have chanced to meet him amongst the steepest cliffs at Tivoli, handling the brush before those well-known waterfalls, and painting the actual scene, not by the aid of imagination or invention, but according to the very objects which nature placed before him."[1] (One of these sketches is now in the British Museum.) On one expedition to Tivoli, Claude was accompanied, we know, by Poussin, but for the most part he lived a secluded life; "he did not," says Sandrart, "in everyday life much affect the civilities of polite society." Such seclusion must partly have been necessary to enable Claude to cope with the commissions that crowded in upon him. For the Pope, Urban VIII., he painted the four pictures now in the Louvre, and the three succeeding popes were all among his patrons. So was Cardinal Mazarin and the Duke of Bouillon, the Papal Commander-in-Chief, for whom amongst other pictures he painted two (12 and 14) in this Gallery. England was a great buyer of his works: nineteen were ordered from here in 1644 alone; and commissions came also from Denmark and the Low Countries. One sees the pressure of a busy man in the number of "stock" subjects which he repeated. He suffered much too from forgers, and it was partly to check the sale of fictitious Claudes that he prepared his "Liber Veritatis"—a collection of drawings of all his pictures, now in the possession of the Duke of Devonshire. Two hundred and seventy more of his drawings may be

[1] "When they went to nature, which I believe to have been a very much rarer practice with them than their biographers would have us suppose, they copied her like children, drawing what they knew to be there, but not what they saw there" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. iii. § 7).

seen in the British Museum. For his figures, however, he was glad of outside help, and many painters put these in for him. The soft, pensive, and almost feminine charm which characterises his landscapes well agree with what we know of his life. He was passionately fond of music. To a little girl, "living with me and brought up in my house in charity," he bequeathed much of his treasures. He had received also a poor, lame lad into his house, whom he instructed in painting and music, and who rewarded him by demanding arrears of salary for "assistance." Towards his poor relations he was uniformly generous, and when Sandrart left him it was a nephew from the Vosges whom he called to keep house for him.

With regard to the characteristics of Claude's art, his general position in the history of landscape painting has been defined above (see p. 48), and some further points of detail are noticed under his several works. Here, however, it may be convenient to give Mr. Ruskin's summary of the matter. (1) Claude had a fine feeling for beauty of form, and is seldom ungraceful in his foliage. His tenderness of conception is especially shown in delicate aerial effects, such as no one had ever rendered before, and in some respects, no one has ever done in oil-colour since. But their character appears to rise rather from a delicacy of bodily constitution in Claude than from any mental sensibility; such as they are, they give a kind of feminine charm to his work, which partly accounts for its wide influence. To whatever their character may be traced, it renders him incapable of enjoying or painting anything energetic or terrible. Thus a perfectly genuine and untouched sky of Claude is beyond praise in all qualities of air. But he was incapable of rendering great effects of space and infinity. (2) As with his skies, so too with his seas. They are the finest pieces of water painting in ancient art. But they are selections of the particular moment when the sea is most insipid and characterless. (3) He had sincerity of purpose; but in common with the other landscape painters of his day, neither earnestness, humility, nor love, such as would ever cause him to forget himself. Hence there is in his work no simple or honest record of any single truth, and his pictures, when examined with reference to essential truth, are one mass of error from beginning to end. So far as he felt the truth, he tried to be true; but he never felt it enough to sacrifice supposed propriety, or habitual method, to it. Very few of his sketches and none of his pictures show evidence of interest in other natural phenomena than the quiet afternoon sunshine which would fall methodically into a composition.[1] One would suppose he had never seen scarlet in a morning cloud, nor a storm burst on the Apennines. (4) He shows a peculiar incapacity of understanding the main point of a matter, and of men of name is the best instance of a want of imagination, nearly total, borne out by painful but untaught study of nature, and much feeling for abstract beauty of form, with none whatever for harmony

[1] The "Claude Lorraine glass"—a convex dark, or coloured hand-mirror used to concentrate the features of a landscape in a subdued tone—

of expression. (5) Yet in spite of all his deficiencies Claude effected a revolution in art. This revolution consisted in setting the sun in heaven. We will give him the credit of this with no drawbacks.[1] Till Claude's time no one had seriously thought of painting the sun but conventionally; that is to say, as a red or yellow star (often), with a face in it, under which type it was constantly represented in illumination; else it was kept out of the picture, or introduced in fragmentary distances, breaking through clouds with almost definite rays. Claude first set it in the pictorial heaven (collected from *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. §§ 3, 5, 14, sec. iii. ch. i. § 9, ch. iii. §§ 13-15, 17; vol. ii. pt. iii. sec. ii. ch. ii. § 18; vol. iii. pt. iv. ch. xviii. §§ 22, 27, and Appendix i.; vol. v. pt. ix. ch. v. §§ 10, 11).

For the story of Cephalus, who is here receiving from Procris the presents of Diana, the hound Lelaps, and the fatal dart with which she was killed, see under 698, p. 485. As for the landscape, Mr. Ruskin cites this picture as an instance of the "childishness and incompetence" of Claude's foregrounds. "I will not," he writes, "say anything of the agreeable composition of the three banks, rising one behind another from the water, except only that it amounts to a demonstration that all three were painted in the artist's study, without any reference to nature whatever. In fact, there is quite enough intrinsic evidence in each of them to prove this, seeing that what appears to be meant for vegetation upon them amounts to nothing more than a green stain on their surfaces, the more evidently false because the leaves of the trees twenty yards farther off are all perfectly visible and distinct; and that the sharp lines with which each cuts against that beyond it are not only such as crumbling earth could never show or assume, but are maintained through their whole progress ungraduated, unchanging, and unaffected by any of the circumstances of varying shade to which every one of nature's lines is inevitably subjected. In fact the whole arrangement is the impotent struggle of a tyro to express by successive edges that approach of earth which he finds himself incapable of expressing by the drawing of the surface. Claude wished to make you understand that the edge of his

"gives the objects of nature," says an old writer, "a soft mellow tinge like the colouring of that master."

[1] But Mr. Ruskin does not quite keep his promise. "If Claude had been a great man he would not have been so steadfastly set on painting effects of sun; he would have looked at all nature, and at all art, and would have painted sun effects somewhat worse, and nature universally much better" (*Modern Painters*, vol. iii. pt. iv. ch. xviii. § 23).

pond came nearer and nearer; he had probably often tried to do this with an unbroken bank, or a bank only varied by the delicate and harmonious anatomy of nature: and he had found that owing to his total ignorance of the laws of perspective such efforts on his part invariably ended in his reducing his pond to the form of a round O, and making it look perpendicular. Much comfort and solace of mind in such unpleasant circumstances, may be derived from instantly dividing the obnoxious bank into a number of successive promontories, and developing their edges with completeness and intensity" (*Modern Painters*, vol. i. pt. ii. sec. iv. ch. iv. §§ 17, 18).

3. A CONCERT.

School of Titian (Venetian). *See under next picture. Room VII.*

The young man in the red velvet cap plays on the violin-cello; the other on the oboe, of which only the reed is visible. The other three are vocalists. The master is keeping time, and is intent on the boy pupil. The young girl, with her hand on her husband's shoulder, is waiting to chime in, and looks far away the while to where the music takes her. "In Titian's portraits you always see the soul,—faces 'which pale passion loves.' Look at the Music-piece by Titian—it is 'all ear,'—the expression is evanescent as the sounds—the features are seen in a sort of dim *chiaroscuro*, as if the confused impressions of another sense intervened—and you might easily suppose some of the performers to have been engaged the night before in

> Mask or midnight serenade
> Which the starved lover to his mistress sings
> Best quitted with disdain.
> (HAZLITT: *Criticisms on Art*, edition 1843, p. 10).

Perhaps it is indeed a travelling party of musicians practising for a serenade. Certainly one thinks of this picture as one reads of a supper party at Titian's house. "Before the tables were set out, we spent the time in looking at the life-like figures in the excellent paintings of which the house was full, and in discussing the real beauty and charm of the garden, which was a pleasure and a wonder to every one. It is situated in the extreme part of Venice upon the sea, and from it may be seen the pretty little island of Murano, and other

beautiful places. This part of the sea, as soon as the sun went down, swarmed with gondolas adorned with beautiful women, and resounded with varied harmonies—the music of voices and instruments till midnight" (Priscianese, describing a visit to Titian in 1540: cited in Heath's *Titian*, "Great Artists" series, p. 53).

4. A HOLY FAMILY.

Titian (Venetian: 1477–1576). *Room VII.*

Tiziano Vecellio—"il divino Tiziano," as his countrymen called him—is one of the greatest names in the history of painting: "There is a strange undercurrent of everlasting murmur about his name, which means the deep consent of all great men that he is greater than they" (*Two Paths*, § 57). Titian's works "are not art," said one of his contemporaries, "but miracles; they make upon me the impression of something divine, and as heaven is the soul's paradise, so God has transfused into Titian's colours the paradise of our bodies." It is not easy, however, to point out the special characteristics of Titian, for it is his glory to offer nothing over-prominent and to keep "in all things the middle path of perfection." Titian's mind was "wholly realist, universal, and manly. He saw that sensual passion in man was, not only a fact, but a Divine fact; the human creature, though the highest of the animals, was, nevertheless, a perfect animal, and his happiness, health, and nobleness depended on the due power of every animal passion, as well as the cultivation of every spiritual tendency" (*Modern Painters*, vol. v. pt. ix. ch. iii. § 30). And as the range of his intellectual sympathy was wide, so was that of his executive skill. He is, indeed, especially supreme as a colourist; but for the rest, the very greatness of the master lies in there being no one quality predominant in him. Raphael's power is properly called "Raphaelesque," but "Titian's power is simply the power of doing right. Whatever came before Titian, he did wholly as it *ought* to be done" (*Two Paths*, §§ 57, 58, 69). This universality of Titian's art is reflected in his life—a life prolonged far beyond the ordinary human spell, and full to the end of "superhuman toil." He was sent from his country home at Cadore to Venice to begin his studies when quite a boy: he was only nine, it is said, when he entered Gentile Bellini's studio. He lived to be ninety-nine, and his life was one long education. He was nearly threescore years and ten when he visited Rome and saw Michael Angelo, but he "had greatly improved," he said in later years, "after he had been at Rome." He painted until his dying hour, and is said to have exclaimed at the last that he was "only then beginning to understand what painting was." This continual striving after perfection, this consciousness of falling short, is in striking contrast to the honour and glory paid to

him by others. He was painter in ordinary to the Venetian State (a post in which he succeeded Giovanni Bellini). He was an honoured guest at the court of Alphonso I., Duke of Ferrara, for whom he painted the "Bacchus and Ariadne" (35). To the Emperor Charles V. he "stood as Apelles to Alexander the Great, the only man worthy to paint his royal master," and he was made Count Palatine and Knight of the Golden Spur, with precedence for his children as nobles of the Empire. The emperor's son, Philip II. (of Spain), was an equally generous patron; the Pope Paul III. tried hard to induce Titian to settle in Rome; and Henry III. of France, who visited him at his own house, wished the picture on which the painter was then at work to be placed over his tomb. In his house at Venice Titian lived in great style, attracting kings and nobles and men of letters to him. There is all the keenness of a city of merchants in Titian's business relations, and many of the extant documents about him are petitions for further favours and for arrears of pensions. But if he gathered like a beggar, he spent like a prince. There is a story of two cardinals coming to dine at his house. He flung his purse to the steward, and bade him make ready, for "all the world was coming to dine with him." Certain too it is that if he knocked too much at the doors of princes, it was for the sake of his children rather than of himself. The stories of Titian's mistresses have no certain basis; any female portrait of his, not otherwise identified, being labelled "Titian's Mistress."[1] At the loss of his wife (when he was fifty-seven) he was "utterly disconsolate," says the letter of a friend. His sister Orsa afterwards kept house for him—"sister, daughter, mother, companion, and steward of his household," so Aretino described her; and it was his daughter Lavinia whom he oftenest loved to paint. She was "the person dearest to him in all the world," and many years after she had died (1560) in childbirth, he describes her to Philip II. as "absolute mistress of his soul." When she married and settled not far from Cadore, Titian often visited her, and the house in Venice where he died looked across the lagoons to the distant mountains of his early home.

One of the pictures which mark the advance made by Titian in the art of landscape. Look at the background of some earlier Holy Family—at the "purist" landscape, for instance, of Perugino (VI. 288, p. 275),—and the change will be seen at once—a change from the conventional or ideal to the real and the actual. Titian was one of the first to "relieve the foreground of his landscapes from the grotesque, quaint, and crowded formalism of the early painters, and give a close approximation to the forms of nature in all things; retaining, however, this much of the old system, that the distances were

[1] See on this subject *Morelli*, p. 167 *n.*, 174 *n.*, and *Layard*, ii. 603 *n.*

for the most part painted in deep ultramarine blue, the foregrounds in rich green and brown" (*Lectures on Architecture and Painting*, p. 158). In particular he was the first[1] to "apprehend the subduing pathos that comes with eventide" (see Gilbert's *Cadore* or *Titian's Country*, p. 33). Titian, says Mr. Ruskin (*Modern Painters*, vol. v. pt. ii. § 1, ch. vii. § 15), "hardly ever paints sunshine, but a certain opalescent twilight which has as much of human emotion as of imitative truth in it:

> The clouds that gather round the setting sun
> Do take a sober colouring from an eye
> That hath kept watch o'er man's mortality."

5. A SEAPORT AT SUNSET.

Claude (French: 1600–1682). *See under* 2, p. 87.
Room XIV.

An instance of false tone (*cf.* under Cuyp, X. 53, p. 145). "Many even of the best pictures of Claude must be looked close into to be felt, and lose light every foot that we retire. The smallest of the three Seaports in the National Gallery is valuable and right in tone when we are close to it, but ten yards off it is all brickdust, offensively and evidently false in its whole hue." Contrast "the perfect and unchanging influence of Turner's picture at any distance. We approach only to follow the sunshine into every cranny of the leafage, and retire only to feel it diffused over the scene, the whole picture glowing like a sun or star at whatever distance we stand, and lighting the air between us and it" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. i. § 20).

6. DAVID AT THE CAVE OF ADULLAM.[2]

Claude (French: 1600–1682). *See under* 2, p. 87.
Room XIV.

David, in front of the cave, "longed and said, 'Oh that one would give me to drink of the water of Bethlehem, which is by

[1] See, however, the sunset picture of his predecessor, Bellini (726, p. 494). Connoisseurs should note that this picture is referred to by *Richter*, p. 85, as bearing on the vexed question of Palma Vecchio's relation with Titian, and showing that the latter imitated the former rather than *vice versâ*. See also *Morelli*, p. 25.

[2] Called also "Sinon before Priam" (*Æneid*, ii. 79).

the gate!' And the three mighty men brake through the host of the Philistines (seen in the valley), and drew water out of the well of Bethlehem, that was by the gate, and took it, and brought it to David" (2 Samuel xxiii. 15, 16). With regard to the landscape, the picture is a good instance at once of Claude's strength and weakness. Thus "the central group of trees is a very noble piece of painting" (*Modern Painters*, vol. i. pt. ii. sec. iv. ch. ii. § 8). On the other hand the rocks, both in the left corner and in the right, are highly absurd. "The Claudesque landscape is not, as so commonly supposed, an idealised abstract of the nature about Rome. It is an ultimate condition of the Florentine conventional landscape, more or less softened by reference to nature" (*ibid.*, vol. iii. pt. iv. ch. xviii. § 27). So, too, "the brown foreground and rocks are as false as colour can be: first, because there never was such a brown sunlight, for even the sand and cinders (volcanic tufa) about Naples, granting that he had studied from these ugliest of all formations, are, where they are fresh fractured, golden and lustrous in full light, compared to these ideals of crags, and become, like all other rocks, quiet and gray when weathered; and secondly, because no rock that ever nature stained is without its countless breaking tints of varied vegetation" (*ibid.*, vol. i. pt. ii. sec. ii. ch. ii. § 16).

7, 37. *GROUPS OF HEADS.*

After Correggio. *See under* 10, p. 96.

Copies by Annibale Carracci from Correggio's compositions in the church of S. Giovanni at Parma (*Layard*, ii. 631).

8. A DREAM OF HUMAN LIFE.

From a design by Michael Angelo. *See under* 790, p. 522.

Room I.

The naked figure, typical of the human race, and reclining against a slippery globe,—with the world, we may say, before him,—is awakening, at the sound of a trumpet from above, from the dream of life to the lasting realities of eternity. It may be the sound of the "last trump" or the call to a "new life" that comes before. Behind his seat are several masks, illustrating the insincerity or duplicity of a world in which "all is vanity;" and around him are visions of the tempting and transitory hopes, fears, and vices of humanity. On the right

sits a helmed warrior, moody and discomfited; his arms hang listlessly and his face is unseen—hidden perhaps from the cruelty of War. Above him are battling figures—emblematic of Strife and Contention. A little detached from this group is a son dragging down his parent by the beard—"bringing his grey hair with sorrow to the grave." On the other side sits Jealousy, gnawing a heart; and above are the sordid hands of Avarice, clutching a bag of gold. On the left hand Lust and Sorrow are conspicuous; Intemperance raises a huge bottle to his lips; and Gluttony turns a spit (see Landseer's *Catalogue of the National Gallery*, 1834, p. 41). Thus all around the figure of Human Life there wait—

> The ministers of human fate
> And black Misfortune's baleful train! . . .
> These shall the fury Passions tear,
> The vultures of the mind,
> Disdainful Anger, pallid Fear,
> And shame that sculks behind;
> Or pining Love shall waste their youth,
> Or Jealousy, with rankling tooth,
> That inly gnaws the secret heart;
> And Envy wan, and faded Care,
> Grim-visag'd comfortless Despair,
> And Sorrow's piercing dart.
>
> GRAY: *Ode on a distant prospect of Eton College.*

9. "LORD, WHITHER GOEST THOU?"

Annibale Carracci (Eclectic-Bologna: 1560 1609). *Room XIII.*

Annibale Carracci, younger brother of Agostino and cousin of Ludovico, was one of the three masters of the Eclectic School at Bologna. He was the son of a tailor and was intended for the business, but went off to study art under Ludovico. After studying at Parma and Venice he returned to Bologna, but left in 1600 to paint by commission in the Farnese Palace at Rome—where "he was received and treated as a gentleman," we are told, "and was granted the usual table allowance of a courtier." This was thought worthy of remark, for he was boorish in his manner, fond of low society, and eaten up with jealousy.

The Apostle Peter, according to a Catholic tradition, being terrified at the danger which threatened him in Rome, betook himself to flight. On the Via Appia our Saviour appeared to him bearing his cross. To Peter's question: Domine quo vadis?

("Lord, whither goest thou?") Christ replied, "To Rome, to suffer again crucifixion." Upon which the apostle retraced his steps, and received the crown of martyrdom. So much for the subject. As for its treatment, the note of almost comic exaggeration in St. Peter's attitude will not fail to strike the spectator; and "there is this objection to be made to the landscape, that, though the day is breaking over the distant hills and pediment on the right hand, there must be another sun somewhere out of the picture on the left hand, since the cast shadows from St. Peter and the Saviour fall directly to the right" (Landseer's *Catalogue*, p. 193).

10. MERCURY, VENUS, AND CUPID.

Correggio (Parmese: 1494–1534). *Room IX.*

Antonio Allegri, called Correggio from his native village, is one of the most distinctive of the old masters. What is it that constitutes what Carlyle (following Sterne) calls the "Correggiosity of Correggio"? It is at once a way peculiar to him amongst artists, of looking at the world, and an excellence, peculiar to him also, in his methods of painting. Correggio "looked at the world in a single mood of sensuous joy," as a place in which everything is full of happy life and soft pleasure. The characteristics of his style are "sidelong grace," and an all-pervading sweetness. The method, peculiar to him, by which he realised this way of looking at things on canvas, is the subtle gradation of colours,—a point, it is interesting to note, in which of all modern masters Sir Frederick Leighton most nearly resembles him (*Art of England*, p. 98). Correggio is, indeed, "the captain of the painter's art as such. Other men have nobler or more numerous gifts, but as a painter, master of the art of laying colour so as to be lovely, Correggio is alone" (*Oxford Lectures on Art*, § 177). The circumstances of Correggio's life go far to explain the character of his style. He was the son of a modest, peaceful burgher family, and unlike Raphael and Michael Angelo, his life was spent in Correggio and Parma, away from the intellectual movements and political revolutions of his time. Ignorant of society, unpatronised by princes, his mind was touched by no deep passion other than love for his art, and "like a poet hidden in the light of thought," he worked out for himself the ideals of grace and movement which live in his pictures (see Symonds, iii. 339). Of the details of his life little is known, but he seems to have been constantly employed, and the stories Vasari tells of his poverty are disproved by the adequate payments he is known to have received.

One of the most celebrated works in the Gallery—"the two pictures which I would last part with out of it," Mr. Ruskin once said, "would be Titian's Bacchus and Cor-

reggio's Venus." It is a great picture first because it is true to nature. "Look at the foot of Venus. Correggio made it as like a foot as he could, and you won't easily find anything liker. . . . Great civilised art is always the representation, to the utmost of its power, of whatever it has got to show—made to look as like the thing as possible" (*Queen of the Air*, § 163). Notice, too, the roundness of effect produced in the limbs by the gradation of full colours, the reflected lights, and the transparent shadows. The "chiaroscuro" is so clever that you can look through the shadows into the substance.

As for the subject of the picture, Mercury, the messenger of the gods (dressed therefore in his winged cap and sandals), is endeavouring to teach Cupid (Love) his letters, of which, according to the Greek story, Mercury was the inventor. Venus, the Goddess of Beauty and the Mother of Love, looks out to the spectator with a winning smile of self-complacent loveliness and points us to the child. She has taken charge meanwhile of Cupid's bow (from which he shoots his arrows into lovers' hearts), and is herself represented (as sometimes in classical gems) with wings, for Beauty has wings to fly away as well as Time and Love. The picture is sometimes called the Education of Cupid, but Love learns through the heart and not through the head, and "if you look at this most perfect picture wisely, you will see that it really ought to be called 'Mercury trying, *and failing*, to teach Cupid to read,' for indeed from the beginning and to the end of time, Love reads without letters, and counts without arithmetic" (*Fors Clavigera*, viii. 238).

This famous picture has had a strange, eventful history. It was included in Charles I.'s collection, and hung in his private rooms at Whitehall. When he was beheaded and his pictures were sold, it passed through several collections, and ultimately into that of Murat, King of Naples. Upon his fall from power his wife took it with her when she escaped to Vienna. During the congress of sovereigns in 1822 her chamberlain communicated with the ministers of all the powers with a view to the sale of this and another Correggio (15). Russia was negotiating for the purchase of them when Lord Londonderry, hearing by mere accident of the affair, went to the chamberlain, paid the larger price against which Russia was holding out, and despatched his courier post haste to Vienna to convey the treasures to England. An attempt was

made to stop him, but they reached this country almost before the Russians had heard of the purchase.[1]

11. ST. JEROME IN THE WILDERNESS.

Guido (Eclectic-Bologna: 1575–1642). *Room XIII.*

Guido Reni, a native of Bologna, was a pupil of the Carraccis, and worked for twenty years in Rome, and afterwards in Bologna. "As a child he was very beautiful, with blonde hair, blue eyes, and a fair complexion. He was specially characterised by devotion to the Madonna. On every Christmas-eve, for seven successive years, ghostly knockings were heard upon his chamber door; and every night, when he awoke from sleep, the darkness above his bed was illuminated by a mysterious globe of light. In after life, besides being piously addicted to Madonna-worship, he had a great dread of women in general and witches in particular. He was always careful, it is said, to leave his studio door open while drawing from a woman" (see *Symonds*, vii. 380). To the temperament thus indicated we may trace the half-effeminate, half-spiritual character of some of his works —the "few pale rays of fading sanctity," which Mr. Ruskin sees in him (*Modern Painters*, vol. v. pt. ix. ch. iv. § 4). In later life his effeminate eccentricity amounted to insanity, and he gave himself wholly up to the gaming table. To extricate himself from money troubles he sold his time, says his biographer, at a stipulated sum per hour, to certain dealers, one of whom tasked him so rigidly as to stand by him, watch in hand, while he worked. How different from the honourable terms on which the earlier masters worked! How easy to understand the number of bad Guidos in the world!

For the story of St. Jerome, see under 227, p. 252.

12. ISAAC AND REBECCA, OR "THE MILL."[2]

Claude (French: 1600–1682). *See under* 2, p. 87. *Room XIV.*

This and the Claude on the other side of the door (14) are of peculiar interest as being the two which Turner selected for

[1] The two pictures were bought by the nation in 1834 for £11,550. The sum was then thought a very large one, and the trustees fortified themselves with the opinion of experts. Amongst these Sir David Wilkie, R.A., wrote, "It is certainly a large sum for two pictures; but giving this difficulty its due weight, I would decidedly concur in giving this sum rather than let them go out of the country, considering the rarity of such specimens even in foreign countries, and their excellence as examples of the high school to which they belong, to which it must be the aim of every other school to approach."

[2] The picture is inscribed "Mariage d'Isaac avec Rebecca," but it is a repetition with some variations in detail of the Claude known as *Il Molino*

"the noble passage of arms to which he challenged his rival from the grave." He left two of his own pictures to the nation on the express condition that they should always hang side by side—as they are hanging to-day—with these two by Claude.[1] To fully discuss the comparative merits of the pictures would be beyond the scope of this handbook; the whole of the first volume of *Modern Painters* was written to establish the superiority of Turner.[2] We can only select a few leading points. "The greatest picture is that which conveys the greatest number of the greatest ideas." Let us try this picture by that test.

Take first what Mr. Ruskin calls "ideas of relation," by

(The Mill) in the Doria palace at Rome. Mr. Ruskin characterises this version of the subject as a "villainous and unpalliated copy." "There is not," he adds, "one touch or line of even decent painting in the whole picture; but as connoisseurs have considered it a Claude, as it has been put in our Gallery for a Claude, and as people admire it every day for a Claude, I may at least presume it has those qualities of Claude in it which are wont to excite the public admiration, though it possesses none of those which sometimes give him claim to it; and I have so reasoned, and shall continue to reason upon it, especially with respect to facts of form, which cannot have been much altered by the copyist" (*Modern Painters*, vol. i. pt. ii. sec. iii. ch. i. § 9, sec. iv. ch. ii. § 8).

[1] The following is the text of this portion of Turner's will: "I give and bequeath unto the Trustees and Directors for the time being of a certain Society or Institution, called the 'National Gallery' or Society, the following pictures or paintings by myself, namely Dido Building Carthage, and the picture formerly in the De Tabley collection. To hold the said pictures or paintings unto the said Trustees and Directors of this said Society for the time being, in trust for the said Institution or Society for ever, subject, nevertheless, to, for, and upon the following reservations and restrictions only; that is to say, I direct that the said pictures or paintings shall be hung, kept, and placed, that is to say, always between the two pictures painted by Claude, The Seaport and Mill." The "picture formerly in the De Tabley collection" is the "Sun rising in a Mist," 479. Turner bought it back at Lord de Tabley's sale at Christie's in 1827 for £514:10s., and ever afterwards refused to part with it. The other picture, the Carthage (498), was returned unsold from the Academy, and Turner always kept it in his gallery. His friend Chantrey used to make him offers for it, but each time its price rose higher. "Why, what in the world, Turner, are you going to do with the picture?" he asked. "Be buried in it," Turner replied—a remark he often made to other friends.

[2] It is not perhaps without significance that up to 1857 Claude's name nearly always appears in the lists of "pictures most frequently copied" given in the Directors' Annual Reports. In that year Turner's pictures were exhibited. In the very next year Claude disappears from the list, and Turner heads it (with the "Old Téméraire," XXII. 524, p. 390). From that time to this Claude has hardly ever been amongst the most frequently copied masters, but Turner has always been.

which he means "the perception of intellectual relations, including everything productive of expression, sentiment, character." Now from this point of view this picture is a particularly clear instance of Claude's "inability to see the main point in a matter" or to present any harmonious conception. "The foreground is a piece of very lovely and perfect forest scenery, with a dance of peasants by a brook side; quite enough subject to form, in the hands of a master, an impressive and complete picture. On the other side of the brook, however, we have a piece of pastoral life; a man with some bulls and goats tumbling headforemost into the water, owing to some sudden paralytic affection of all their legs. Even this group is one too many; the shepherd had no business to drive his flock so near the dancers, and the dancers will certainly frighten the cattle. But when we look farther into the picture, our feelings receive a sudden and violent shock, by the unexpected appearance, amidst things pastoral and musical, of the military; a number of Roman soldiers riding in on hobby-horses, with a leader on foot, apparently encouraging them to make an immediate and decisive charge on the musicians. Beyond the soldiers is a circular temple, in exceedingly bad repair; and close beside it, built against its very walls, a neat watermill in full work. By the mill flows a large river with a weir all across it. The weir has not been made for the mill (for that receives its water from the hills by a trough carried over the temple), but it is particularly ugly and monotonous in its line of fall, and the water below forms a dead-looking pond, on which some people are fishing in punts. The banks of this river resemble in contour the later geological formations around London, constituted chiefly of broken pots and oyster-shells. At an inconvenient distance from the water-side stands a city, composed of twenty-five round towers and a pyramid. Beyond the city is a handsome bridge; beyond the bridge, part of the Campagna, with fragments of aqueducts; beyond the Campagna the chain of the Alps; on the left, the cascades of Tivoli. This is, I believe, a fair example of what is commonly called an 'ideal' landscape; *i.e.* a group of the artist's studies from Nature, individually spoiled, selected with such opposition of character as may ensure their neutralising each other's effect, and united with sufficient unnaturalness and violence of association to ensure their producing a general sensation of the impossible. Let us analyse the separate subjects a little in this ideal work of

Claude's. Perhaps there is no more impressive scene on earth than the solitary extent of the Campagna of Rome under evening light. . . . A dull purple poisonous haze stretches level along the desert, veiling its spectral wrecks of massy ruins, on whose rents the red light rests, like dying fire on defiled altars. The blue ridge of the Alban Mount lifts itself against a solemn space of green, clear, quiet sky. Watch-towers of dark clouds stand stedfastly along the promontories of the Apennines. From the plain to the mountains the shattered aqueducts, pier beyond pier, melt into darkness, like shadowy and countless troops of funeral mourners, passing from a nation's grave. Let us, with Claude, make a few 'ideal' alterations in this landscape. First, we will reduce the multitudinous precipices of the Apennines to four sugar loaves. Secondly, we will remove the Alban Mount, and put a large dust-heap in its stead. Next we will knock down the greater part of the aqueducts, and leave only an arch or two, that their infinity of length may no longer be painful from its monotony. For the purple mist and declining sun, we will substitute a bright blue sky, with round white clouds. Finally, we will get rid of the unpleasant ruins in the foreground; we will plant some handsome trees therein, we will send for some fiddlers, and get up a dance, and a picnic party. It will be found, throughout the picture, that the same species of improvement is made on the materials which Claude had ready to his hand. The descending slopes of the city of Rome, towards the pyramid of Caius Cestius, supply not only lines of the most exquisite variety and beauty, but matter for contemplation and reflection in every fragment of their buildings. This passage has been idealised by Claude into a set of similar round towers, respecting which no idea can be formed but that they are uninhabitable, and to which no interest can be attached beyond the difficulty of conjecturing what they could have been built for. The ruins of the temple are rendered unimpressive by the juxtaposition of the watermill, and inexplicable by the introduction of the Roman soldiers. The glide of the muddy streams of the melancholy Tiber and Anio through the Campagna is impressive in itself, but altogether ceases to be so when we disturb their stillness of motion by a weir, adorn their neglected flow with a handsome bridge, and cover their solitary surface with punts, nets, and fishermen. It cannot, I think, be expected, that landscapes like this should have any effect on the human heart,

except to harden or to degrade it; to lead it from the love of what is simple, earnest, and pure, to what is as sophisticated and corrupt in arrangement, as erring and imperfect in detail. So long as such works are held up for imitation, landscape painting must be a manufacture, its productions must be toys, and its patrons must be children" (*Modern Painters*, vol. i., preface to Second Edition, pp. xxxvi.-xxxix.)

Take now the "ideas of truth" in the picture—the perception, that is to say, of faithfulness in a statement of facts by the thing produced. And first (1) for truth of *colour*. "Can it be seriously supposed that those murky browns and melancholy greens are representative of the tints of leaves under full noonday sun? I know that you cannot help looking upon all these pictures as pieces of dark relief against a light wholly proceeding from the distances; but they are nothing of the kind, they are noon and morning effects with full lateral light. Be so kind as to match the colour of a leaf in the sun (the darkest you like) as nearly as you can, and bring your matched colour and set it beside one of these groups of trees, and take a blade of common grass, and set it beside any part of the fullest light of their foregrounds, and then talk about the truth of colour of the old masters!" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. ii. § 5). (2) Next for truth of *chiaroscuro*. Claude neglects that distinctness of shadow which is the chief means of expressing vividness of light. Thus "the trunks of the trees between the water-wheel and the white figure in the middle distance, are dark and visible; but their shadows are scarcely discernible on the ground, and are quite vague and lost in the building. In nature, every bit of the shadow, both on the ground and building, would have been defined and conspicuous; while the trunks themselves would have been faint, confused, and indistinguishable, in their illumined parts,[1] from the grass or distance" (*ibid.*, ch. iii. § 4). (3) Thirdly, for truth of *space*. In nature everything is indistinct, but nothing vacant. But look at the city on the right bank of the river. "I have seen many cities in my life,

[1] "So in N. Poussin's 'Phocion' (40, p. 135), the shadow of the stick on the stone in the right-hand corner, is shaded off and lost, while you see the stick plainly all the way. In nature's sunlight it would have been the direct reverse: you would have seen the shadow black and sharp all the way down; but you would have had to look for the stick, which in all probability would in several places have been confused with the stone behind it" (*ibid.*).

and drawn not a few; and I have seen many fortifications, fancy ones included, which frequently supply us with very new ideas indeed, especially in matters of proportion; but I do not remember ever having met with either a city or a fortress *entirely* composed of round towers of various heights and sizes, all facsimiles of each other, and absolutely agreeing in the number of battlements. I have, indeed, some faint recollection of having delineated such a one in the first page of a spelling book when I was four years old; but, somehow or other, the dignity and perfection of the ideal were not appreciated, and the volume was not considered to be increased in value by the frontispiece. Without, however, venturing to doubt the entire sublimity of the same ideal as it occurs in Claude, let us consider how nature, if she had been fortunate enough to originate so perfect a conception, would have managed it in its details. Claude has permitted us to see every battlement, and the first impulse we feel upon looking at the picture is to count how many there are. Nature would have given us a peculiar confused roughness of the upper lines, a multitude of intersections and spots, which we should have known from experience was indicative of battlements, but which we might as well have thought of creating as of counting. Claude has given you the walls below in one dead void of uniform gray. There is nothing to be seen or felt, or guessed at in it; it is gray paint or gray shade, whichever you may choose to call it, but it is nothing more. Nature would have let you see, nay, would have compelled you to see, thousands of spots or lines, not one to be absolutely understood or accounted for, but yet all characteristic and different from each other; breaking lights on shattered stones, vague shadows from waving vegetation, irregular stains of time and weather, mouldering hollows, sparkling casements: all would have been there; none indeed seen as such, none comprehensible or like themselves, but all visible; little shadows and sparkles, and scratches, making that whole space of colour a transparent, palpitating, various infinity"[1] (*ibid.*, ch. v. § 7). (4) Lastly, the picture entirely ignores truth of *mountains*. And this in two ways. First, there is a total want of magnitude and aerial distance. "In the distance is something white, which I believe must be intended for a snowy mountain,

[1] Compare on this point G. Poussin's "Abraham and Isaac" (31, p. 122).

because I do not see that it can well be intended for anything else. Now no mountain of elevation sufficient to be sheeted with perpetual snow can by any possibility sink so low on the horizon as this something of Claude's, unless it be at a distance of from fifty to seventy miles. At such distances . . . the mountains rise from the horizon like transparent films, only distinguishable from mist by their excessively keen edges and their brilliant flashes of sudden light; they are as unsubstantial as the air itself, and impress their enormous size by means of this aerialness, in a far greater degree at these vast distances, than even when towering above the spectator's head.[1] Now, I ask of the candid observer if there be the smallest vestige of an effort to attain, if there be the most miserable, the most contemptible, shadow of attainment of such an effect by Claude? Does that white thing on the horizon look seventy miles off? Is it faint or fading, or to be looked for by the eye before it can be found out? Does it look high? Does it look large? Does it look impressive? You cannot but feel that there is not a vestige of any kind or species of truth in that horizon; and that however artistical it may be, as giving brilliancy to the distance (though as far as I have any feeling in the matter, it only gives coldness), it is, in the very branch of art on which Claude's reputation chiefly rests, aerial perspective, hurling defiance to nature in her very teeth. But there are worse failures in this unlucky distance. . . . No mountain was ever raised to the level of perpetual snow without an infinite multiplicity of form. Its foundation is built of a hundred minor mountains, and from these, great buttresses run in converging ridges to the central peak. . . . Consequently, in distant effect, when chains of such peaks are visible at once, the multiplicity of form is absolutely oceanic; and though it is possible in near scenes to find vast and simple masses composed of lines which run unbroken for a thousand feet or more, it is physically impossible when these masses are thrown seventy miles back to have simple outlines, for then these large features become mere jags and hillocks, and are heaped and huddled together

[1] One may compare with Mr. Ruskin's description the similar one by Tennyson of a distant view of Monte Rosa—

> How faintly-flush'd, how phantom-fair,
> Was Monte Rosa, hanging there
> A thousand shadowy-pen ill'd valleys
> And snowy dells in a golden air.
>
> *The Daisy.*

in endless confusion. . . . Hence these mountains of Claude having no indication of the steep vertical summits which are characteristic of the central ridges, having soft edges instead of decisive ones, simple forms instead of varied and broken ones, and being painted with a crude raw white, having no transparency, nor filminess, nor air in it, instead of rising in the opalescent mystery which invariably characterises the distant snows, have the forms and the colours of heaps of chalk in a limekiln, not of Alps" (*ibid.*, sec. iv. ch. ii. §§ 8, 9).

13. THE HOLY FAMILY.

Murillo (Spanish: 1618–1682). *Room XV.*

Bartholomé Estéban Murillo, the most widely popular of the Spanish painters, was himself sprung from "the people." He was born of humble parents in Seville, and his earliest attempts at art were pictures for fairs. He is also believed to have supplied some of the Madonnas which were shipped off by loads for the convents in Mexico[1] and Peru. A turning point in his artistic career came, however, when a certain Pedro de Moya came into the studio of Murillo's uncle, Castillo. De Moya had been studying under Van Dyck in London. Van Dyck's style was a revelation to Murillo, who determined forthwith to start off on the grand tour. First, however, he went to Madrid, where Velazquez helped him greatly (see p. 237). His studies here were so successful, and his popularity became so great, that the foreign journey was abandoned. He married a lady of fortune, his house became a centre of taste and fashion, commissions poured in upon him, and in 1660 he formed the Academy of Seville. His life was as pious as it was busy. He was often seen praying for long hours in his parish church, and in his last illness (which was brought on by his falling, in a fit of absence of mind, from a scaffold) he was carried every day to pray before Pedro Campaña's "Descent from the Cross." "I wait here," he said to the sacristan who asked one day if he were ready to go, "till the pious servants of our Lord have taken him down."

Murillo was thus one of the last sincerely religious painters—a class which, "after a few pale rays of fading sanctity from Guido, and brown gleams of gipsy Madonnahood from Murillo, came utterly to an end" (*Modern Painters*, vol. v. pt. ix. ch. iv. § 4). But it was "*gipsy* Madonnahood": there is an entire want of elevation in his religious types, and the peasants whom he painted as beggars or flower-girls he

[1] "In some of the convents (in Mexico) there still exist, buried alive like the inmates, various fine old paintings . . . brought there by the monks" (Dublin National Gallery Catalogue). The Spanish influence gave birth, moreover, to a native Mexican School of painting, said to be of considerable merit.

painted also as angels or Virgins. This mingling of the common with the religious alike in subject and treatment was no doubt a principal reason of his great popularity in his own country.[1] His vulgarity of treatment in his favourite beggar subjects is best seen in the Dulwich Gallery; of his religious style, the pictures here are characteristic examples. There is a certain "sweetness" and sentimentality about them which often makes them immensely popular. The French in particular are subject to a *furore* for Murillo, his "Immaculate Conception," now in the Louvre, having been bought in 1852 for £23,440 —the largest sum ever given up to that time for a single picture.[2] With children, too, Murillo is nearly always a great favourite. A maturer taste, however, finds the sentiment of Murillo overcharged, and the sweetness of expression an insufficient substitute for elevation of character. One charm however his pictures have which no criticism is likely to take away: they are all stamped with the artist's individuality, there is never any mistaking a Murillo.

This picture—known as the Pedroso Murillo, from the Pedroso family in whose possession it remained until 1810—is one of the painter's last works, painted when he was about sixty, and is characteristic of what is known as his third, or *vaporoso* manner.[3] It is characteristic also of his religious subjects. The look of child-like innocence in the head of the young Christ is very attractive, although the attitude is un-

[1] "Murillo, of all true painters the narrowest, feeblest, and most superficial, for those reasons the most popular" (*Two Paths*, § 57 *n.*) —"The delight of vulgar painters (as Murillo) in coarse and slurred painting merely for the sake of its coarseness, opposed to the divine finish which the greatest and mightiest of men disdained not" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. x. § 3). "Murillo," says a more appreciative critic, "who assimilated least of foreign elements, has become the most international of all Spanish painters; for he possessed the art of winning the favour of all, the gift of a language intelligible to all times and peoples, to all classes and even to aliens to his faith" (JUSTI: *Velazquez and his Times*, p. 236).

[2] The French partiality for Murillo is traditional, dating back to Marshal Soult's time, from whose collection the "Immaculate Conception" was bought. Murillos were his favourite spoils from the Peninsular War. "One day, showing General G—— his gallery in Paris, Soult stopped opposite a Murillo, and said, 'I very much value *that*, as it saved the lives of two estimable persons.' An aide-de-camp whispered, 'he threatened to have both shot on the spot unless they *gave* up the picture'" (Ford's *Handbook*).

[3] His first manner is called *frio*, or cold; his second warm, or *calido*, and the third, from its melting softness, *vaporoso*. The first style is generally spoken of as lasting up to 1648, the second up to 1656, but he did not so much paint in these different manners at different times as adapt them to the different subjects severally in hand.

deniably "stagey." The heads of the Virgin and St. Joseph also are good instances of Murillo's plan of "supplying the place of intrinsic elevation by a dramatic exhibition of sentiment" (W. B. Scott).

14. SEAPORT: QUEEN OF SHEBA.

Claude (French: 1600–1682). *See under* 2, p. 87. *Room XIV.*

This seaport—inscribed in the right corner "La Reine de Saba va trouver Salamon"—is usually ranked as one of Claude's masterpieces. The picture which Turner selected to vie with it is, on the other hand, not one of his best. Yet Turner starts, says Mr. Ruskin, with at least one great advantage: there is no thought in his rival's work. The queen is starting for a distant expedition, and was going in great state (she went "with a very great company, and camels that bare spices, and gold in abundance, and precious stones"); yet the prominent incident in the picture is the carrying of one schoolgirl's trunk. She is going by sea, and is setting out in the early morning (for the sun is represented only a little above the horizon);[1] yet she has no wraps, nor even a head-dress. So much for the general idea of the picture. The "tame waves" are beautifully painted, but show Claude's usual limitation. "A man accustomed to the broad, wild sea-shore, with its bright breakers, and free winds, and sounding rocks, and eternal sensation of tameless power, can scarcely but be angered when Claude bids him stand still on some paltry chipped and chiselled quay, with porters and wheel-barrows running against him, to watch a weak, rippling, bound and barriered water, that has not strength enough in one of its waves to upset the flower-pots on the wall, or even to fling one jet of spray over the confining stone"[2] (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 5). Claude's ships, too, and his conception of seaports generally, show a strange

[1] Amongst the curiosities of criticisms are the differences between experts as to whether this is a morning, or an evening, effect. Contradictory opinions on the point were submitted to the Select Committee of 1853, but as the picture had been "restored," each side was able to impute the difficulty of deciding to the "ruinous" nature of that operation.

[2] It may be interesting to note on the other side that Dr. Waagen (whose experience of the sea is given on p. 215 *n.*) finds the waves in this picture to "run high," and to be "extraordinarily deep and full."

want of true imagination. His ships, "having hulls of a shape something between a cocoa-nut and a high-heeled shoe, balanced on their keels on the top of the water, with some scaffolding and cross-sticks above, and a flag at the top of every stick, form perhaps the *purest* exhibition of human inanity and fatuity which the arts have yet produced. The harbours also, in which these model navies ride, are worthy of all observation for the intensity of the false taste which, endeavouring to unite in them the characters of pleasure-ground and port, destroys the veracity of both. There are many inlets of the Italian seas where sweet gardens and regular terraces descend to the water's edge; but these are not the spots where merchant vessels anchor, or where bales are disembarked. On the other hand, there are many busy quays and noisy arsenals upon the shores of Italy; but queens' palaces are not built upon the quays, nor are the docks in any wise adorned with conservatories or ruins. It was reserved for the genius of Claude to combine the luxurious with the lucrative, and rise to a commercial ideal, in which cables are fastened to temple pillars, and lighthouses adorned with rows of beanpots" (*Harbours of England*, pp. 17, 18). Notice, lastly, the "atrocious error in ordinary perspective" in the quay on the left on which the figure is sitting with his hand at his eyes[1] (*Modern Painters*, vol. i. pt. i. sec. i. ch. v. § 5, pt. ii. sec. vi. ch. ii. § 1).

15. ECCE HOMO!

Correggio (Parmese: 1494–1534). *See under* 10, p. 96.
Room IX.

"Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, *Behold the Man!*"—*Ecce Homo!* (John xix. 5). Over the domain of tragedy Coreggio—with his pretty grace and sentimentality—had little sway. In this respect he has been called "the Rossini of painting. The melodies of the *Stabat Mater* are the exact analogues in music of Correggio's voluptuous renderings of grave or mysterious motives" (*Symonds*, iii. 340). Thus here it is rather a not-unpleasant feeling of grief than any profound sense of sorrow or resignation that the

[1] Compare for equally defective perspective the covered portico in 30, p. 121.

painter expresses; but within these limits the picture is a very effective one. "The features of Christ express pain without being in the least disfigured by it. How striking is the holding out of the fettered hands, as if to say, 'Behold, these are bound for you!' The Virgin Mary, who, in order to see her son, has held by the balustrade which separates him from her, sinks with grief into the arms of Mary Magdalene. Her lips still seem to tremble, but the corners of the mouth are already fixed, it is involuntarily open; the arched eyelids are on the point of covering the closing eyes; the hands with which she has held fast let go the baulstrade" (Waagen: *Treasures of Art in Great Britain*, i. 327). To the right is a Roman soldier, robust and rugged, yet with a touch of pity in his look; whilst to the left, standing just within the judgment hall, is Pilate, the Roman proconsul, with a mild look of self-satisfaction on his face—as of the man who "washed his hands" of the affair and left the populace to do with Christ as they would.

16. ST. GEORGE AND THE DRAGON.

Tintoretto (Venetian: 1518–1594). *Room VII.*

Jacopo Robusti, called Tintoretto (the little dyer) from the trade of his father, is the last great master of the Venetian School and the most imaginative of all painters. This picture may give some idea of his power of imagination; whilst the decorative piece lately added to the Gallery (VII. 1313, p. 725) is exemplary of another side of his genius. But it is only in Venice that this great master can properly be studied, and only in the works of Mr. Ruskin that any due appreciation of his powers is to be found.[1] One or two points, however, may profitably be mentioned which visitors who come across pictures by Tintoret in foreign galleries should bear in mind. First, he is the most unequal in execution of all painters. The Venetians used to say he had three pencils—one of gold, one of silver, and a third of iron. Secondly, "when no one would pay for his colours (and sometimes nobody would even give him space of wall to paint on), he used cheap blue for ultramarine;" and he worked so rapidly (Sebastiano del Piombo used to say that Tintoret could paint as much in two days as would occupy him two years), "and on such large spaces of canvas, that, between damp and dry, his colours must go, for the most part." Thirdly, Tintoret "is entirely unconcerned respecting the satisfaction

[1] Visitors to Venice may like to be reminded that most of Mr. Ruskin's criticism upon Tintoret's works there, is now easily accessible in (1) *The Relation between Michael Angelo and Tintoret*, (2) *The Stones of Venice*, travellers' edition, and (3) the reissue of the second volume of *Modern Painters*.

of the public. He neither cares to display his strength to them, nor convey his ideas to them; when he finishes his work, it is because he is in the humour to do so; and the sketch which a meaner painter would have left incomplete to show how cleverly it was begun, Tintoret simply leaves because he has done as much of it as he likes" (*Relation between Michael Angelo and Tintoret, passim*). The well-founded pride which is thus stamped on Tintoret's art is conspicuous in his life. From the first he stood alone. He was sent to Titian's school, but Titian dismissed him and he returned to work out his own ideal—an ideal which he wrote on his studio walls: "The design of Michael Angelo and the colouring of Titian." For some time he worked in poverty, often accepting commissions without pay, and when he became famous he often worked "for nothing." For years he painted in the Scuola di San Rocco at the rate of 100 ducats a year. For his "Paradise" in the Ducal Palace, "the greatest picture in the world," he was asked to name his own price, but he left it to the State, and abated something from what they tendered. He lived aloof from the world, seldom leaving Venice. His house, on the Fondamenta de' Mori, is still standing, and there are stories told of the way in which his wife, the daughter of a Venetian nobleman, tried to guard against his unworldliness. He died at the age of seventy-six, leaving as the record of a long life, devoted with rare single-mindedness to his art, the remark that the art of painting was one which became ever increasingly difficult.

A picture of particular interest in the National Gallery, being a representation by one of the greatest of artists of the patron saint of England. The fight of St. George with the dragon is familiar to every one, being on the reverse of our gold sovereigns, and in the "Jubilee" coinage on that of our silver crowns. "As a piece of mere die-cutting, that St. George is one of the best bits of work we have on our money," but a reference to its absurdities in design will serve admirably to bring out some of the imaginative merits of this picture. On our coins St. George's horse looks abstractedly in the air, instead of where it would have looked, at the beast between its legs. Here Tintoret has admirably brought out the chivalry of the horse. Knight and charger are alike intent upon their foe, and note that St. George wears no spurs: the noble animal nature is attuned to his rider. But, though unspurred, St. George is every inch a knight. His whole strength is given in the spear-thrust which is to kill the dragon: compare this with St. George on our coins, "with nothing but his helmet on (being the last piece of armour he is likely to want, (putting his naked feet, at least his feet showing their toes through the buskins, well forward,

that the dragon may with the greatest convenience get a bite at them; and about to deliver a mortal blow at him with a sword which cannot reach him by a couple of yards." To understand the other touches of true imagination in Tintoret's picture, it is necessary to recall the meaning of the legend of St. George and the Dragon (identical with that of Perseus and Andromeda).[1] The dragon represents the evil of sinful, fleshly passion, the element in our nature which is of the earth, earthly. Notice with what savage tenacity, therefore, the beast is made to clutch at the earth. From his mouth he is spitting fire—the red fire of consuming passion. St. George is the champion of purity, he rides therefore on a white horse, white being the typical colour of a blameless life. He wears no helmet—for that might obscure his sight, and the difficulty in this warfare is not so much to kill your dragon as to see him. In front of him is the dead body of another man:

> He gazes on the silent dead:
> "They perished in their daring deeds."
> This proverb flashes through his head,
> "The many fail, the one succeeds."

Behind him is a long castle wall, the towers and battlements perhaps of some great city. In many pictures of this subject (see *e.g.* XIII. 75, p. 157) there are crowds of spectators on the walls, who will cheer the knight in his struggle and applaud him in his victory. But here the walls are deserted, and but for the princess in the foreground, there are no spectators of the struggle: it is one which has to be fought alone and in secret places. The princess had been given, in the story, as a sacrifice to the dragon, and St. George, who comes to rescue her, is thus the type of noble chivalry. "She turns away for flight; and if her hands are raised to heaven, and her knees fall to earth, it is more that she stumbles in a woman's weakness, than that she abides in faith or sweet surrender. Tintoret sees the scene as in the first place a matter of fact, and paints accordingly, following his judgment of girl nature." But in

[1] For an exhaustive and interesting history of the legend see Mr. J. R. Anderson's Supplement to *St. Mark's Rest*. One account, it seems, places both Perseus and St. George in the Nile Delta. Politicians who say that England has gone to Egypt to save that country from itself may perhaps see some significance in this. The superstitious in such things will not forget either that one of Gordon's names was George.

another sense the princess of the allegory represents the soul of man, which has to be freed from subjection to the dragon of the flesh. And so perhaps Tintoret makes her fly, "from a certain ascetic feeling, a sense growing with the growing license of Venice, that the soul must rather escape from this monster by flight than hope to see it subdued and made serviceable" (*St. Mark's Rest*, Second Supplement, pp. 14, 21, 33; *Fors Clavigera*, 1873, xxv. and xxvi.)

17. THE HOLY FAMILY.

Andrea del Sarto[1] (Florentine: 1486–1531). *See under* 690, p. 479. *Room I.*

St. Elizabeth with her son, the infant John the Baptist, visiting the Madonna and infant Christ. It is "a Holy Family," but except for the symbolical cross of the Baptist and the faint circlet of golden light surrounding the Madonna's head, there is no hint of divinity about this pretty domestic scene.

18. CHRIST AND THE PHARISEES.[2]

Bernardino Luini (Lombard: about 1475–1529). *Room IX.*

Bernardino, "dear little Bernard," the son of Giovanni Lutero, called Luini from his birthplace Luino, on the Lago Maggiore, is perhaps, says Mr. Ruskin, "the best central type of the highly-trained Italian painter," being "alone in uniting consummate art-power with untainted simplicity of religious imagination." "The two elements, poised in perfect balance, are so calmed and restrained, each by the other, that most of us lose the sense of both." Next to nothing is known of his life beyond journeys to various places in the lake district—Lugano, Legnano, and Saronno, to paint frescoes. "We have no anecdotes of

[1] It is proper to mention that most of the critics dispute the genuineness of this picture, and consider it a copy by some scholar or imitator. In connection with this disputed point, it may not be out of place to recall the famous forgery in which Andrea himself played the chief part. The Duke of Mantua coveted Raphael's portrait of Leo X., and obtained permission from the Pope to appropriate it. The owner determined to meet force by fraud, and employed Andrea to make a copy which was sent to the Duke as the original. The copy, when at Mantua, deceived even Giulio Romano, who had himself taken part in the execution of the original—a fact which might well induce some modesty of judgment in connoisseurs.

[2] The title usually given to this picture, "Christ Disputing with the Doctors," cannot be correct, for the figure of Christ is too old for an incident which occurred when he was twelve years old.

him, only hundreds of noble works. Child of the Alps, and of their divinest lake, he is taught, without doubt or dismay, a lofty religious creed, and a sufficient law of life, and of its mechanical arts. Whether lessoned by Leonardo himself, or merely one of many, disciplined in the system of the Milanese School, he learns unerringly to draw, unerringly and enduringly to paint" . . . "a mighty colourist, while Leonardo was only a fine draughtsman in black, staining the chiaroscuro drawing like a coloured print." Luini's "tasks are set him without question day by day, by men who are justly satisfied with his work, and who accept it without any harmful praise or senseless blame. Place, scale, and subject are determined for him on the cloister wall or the church dome; as he is required, and for sufficient daily bread, and little more, he paints what he has been taught to design wisely and has passion to realise gloriously: every touch he lays is eternal, every thought he conceives is beautiful and pure" (*Queen of the Air*, § 157; *Catalogue of the Educational Series*, p. 43; Oxford *Lectures on Art*, §§ 73, 92). This picture, formerly ascribed to Leonardo, belongs to Luini's second period, when he was under the influence of that master. To his third and independent manner belong the frescoes at Milan, Saronno, and Lugano, and the three pictures in Como Cathedral (*Morelli*, pp. 435-438).

Christ is arguing with the Pharisees, but he wears the tender expression of the man who "did not strive nor cry, neither was his voice heard in the streets." The disputant on the extreme right with the close-shaven face and firm-set features has his hand on a volume of the Scriptures, and is taking his stand (as it were) on the letter of the law. The one on the extreme left, on the other hand, is almost persuaded. In contrast to him is the older man with the white beard, who seems to be marvelling at the presumption of youth. The remaining head is the type of the fanatic; "by our law he ought to die." This picture, besides its splendid colouring, is a good instance of that law of order or symmetry which is characteristic of all perfect art. The central figure faces us; there are two figures on one side, balanced by two on the other; the face in the left corner looks right, that in the right corner looks left, whilst to break any too obtrusive symmetry the head of Christ itself inclines somewhat to the left also.

19. NARCISSUS AND ECHO.

Claude (French: 1600–1682). *See under* 2, p. 87.

Room XIV.

Narcissus, a beautiful youth, was beloved by the nymph Echo, but he spurned her love, and when she pined away she

was changed into a stone which still retained the power of voice. But Narcissus, seeing his own image reflected in a fountain, became enamoured of it, and when he could never reach his phantom love he killed himself for grief, and the nymphs who came to burn his body found only the "short-lived flower" that bears his name. Here, half hidden in the trees, we see the

> Naiad hid beneath the bank,
> By the willowy river-side,
> Where Narcissus gently sank,
> Where unmarried Echo died.
>
> *Ionica.*

In the details of its foliage, Mr. Ruskin instances this picture as showing Claude's ignorance of tree structure. "Take the stem of the chief tree in Claude's Narcissus. It is a very faithful portrait of a large boa-constrictor with a handsome tail; the kind of trunk which young ladies at fashionable boarding schools represent with nosegays at the top of them by way of forest scenery." Again, "observe the bough underneath the first bend of the great stem, . . . it sends off four branches like the ribs of a leaf. The two lowest of these are both quite as thick as the parent stem, and the stem itself is much thicker after it has sent off the first one than it was before. The top boughs of the central tree, in the 'Marriage of Isaac and Rebecca' (12, p. 98), ramify in the same scientific way" (*Modern Painters*, vol. i. pt. ii. sec. vi. ch. i. §§ 7, 9).

20. IPPOLITO DE' MEDICI AND THE ARTIST.

Sebastiano del Piombo (Venetian: 1485–1547). *See under* 1, p. 85. *Room VII.*

In 1531 Sebastiano received from the Pope the office of Frate del Piombo, Monk of the Leaden Signet, which was affixed to the pontifical diplomas. An entertaining account of Sebastiano's appointment is given in Benvenuto Cellini's Memoirs (see Symonds's translation, i. 150). The painter is here dressed in the black robe of his office; on the table are two parchment-deeds, with Sebastiano's hand on the seal of one of them, and the picture thus represents, perhaps, the ratification of the appointment by his friend and patron, the Cardinal Ippolito de' Medici. The artist's portrait of himself agrees very well with what Vasari says of his character. He

was a painter more of necessity than of choice, and when once he received his valuable sinecure he forsook his palette for the lute, and people found it very hard to get any work out of him. He much preferred talking about pictures, says Vasari, to executing them. He was "of a very full habit," and young painters who resorted to him "rarely made any great profit, since from his example they could learn little beside the art of good living." But he was a thoroughly good fellow, and a kindly withal. A better or more agreeable companion never lived; and when he died he commanded that his remains should be carried to the tomb without any ceremony of priests and friars, and that the amount which would have been thus expended should be distributed to the poor, for the love of God: and so was it done. But in one branch of art, adds Vasari, Sebastiano was always ready to work, namely, in painting portraits, such as this, from the life. "In this art he did certainly surpass all others in delicacy and excellence—so much so that when Cardinal Ippolito fell in love with the lady Giulia Gonzaga, he sent Sebastiano with four swift horses to her home for the purpose of taking her portrait, and in about a month the artist completed the likeness, when, what with the celestial beauties of that lady, and what with the able hand of so accomplished a master, the picture proved to be a most divine one." No. 24 was formerly thought to be the portrait in question.

21. PORTRAIT OF A FLORENTINE LADY.

Cristofano Allori (Florentine: 1577–1621). *Room I.*

Notice the richly embroidered head-dress, resembling in form the Venetian rolled coif or turban which often occurs in pictures of Titian.

22. ANGELS WEEPING OVER THE DEAD CHRIST.

Guercino (Eclectic-Bologna: 1591–1666). *Room XIII.*

An interesting work by Giovanni Francesco Barbieri, called Guercino, the Squintling, from an accident which distorted his right eye in babyhood. He attained to much fame and wealth in his day; but was self-taught, and the son of humble parents, his father being a wood-carrier, and agreeing to pay for his son's education by a load of grain and a vat of grapes delivered yearly. In 1616 he founded an academy at his

native town, Cento, which was much frequented by young painters in Italy. In art-history Guercino is interesting as showing the blending of the Eclectic style of the Carraccis with the Naturalistic style of Caravaggio. In the motives of his picture one sees reflected the Catholic revival of his day,—"the Christianity of the age was not naïve, simple, sincere, and popular; but hysterical, dogmatic, hypocritical, and sacerdotal. It was not Christianity indeed, but Catholicism galvanised by terror into reactionary movement" (*Symonds*, VII. 403).

A comparison even of this little picture—in its somewhat morbid sentiment—with such an one as Crivelli's VIII. 602, p. 431—with its deeper because simpler feeling—well illustrates the nature of the change. This is, however, one of Guercino's best works. It was formerly in the Borghese Gallery, and Rumohr, in his account of that collection (1784), notices it as one of the productions of the painter's best time. "The figure of Christ is admirable in drawing and foreshortening, and painted with a broad decisive touch in really astonishing relief, while the weeping angels, if not of an elevated type, are marked by a real naïveté and sincerity of pathos. The wonderful chiaroscuro is here not only rich, and well concentrated, too, beyond the painter's wont, but impressive, and duly accounted for by the supernatural luminosity of the body of Christ" (*Portfolio*, August 1891).

23. "THE VIRGIN OF THE BASKET."

Correggio (Parmese: 1494–1534). *See under* 10, p. 96.
Room IX.

A celebrated and characteristic work of the master. A comparison of it with Raphael's great Madonna or any of those of the earlier masters (*e.g.* Bellini) will show in a moment wherein the peculiarity of Correggio consists. There is no religious sentiment in the picture at all. The mother has none of the rapt look of the woman who "laid these things in her heart," and the child has no prophetic sense of future suffering. There is nothing to mark the picture as representing the Holy Family except the introduction of Joseph, the carpenter, in the background. It is a picture painted solely in the "religion of humanity," and full only of artless grace and melodious tenderness. The child is full of play and fun; the mother (with

the household basket which gives the picture its name—"La Vierge au panier") is dressing him, and has just succeeded in putting his right arm through the sleeve of his little coat, and is endeavouring by gentle stratagem to do the same with the left; but something has caught his fancy, and she shares in his delight, smiling with all a young mother's fondness at the waywardness of her curly-haired boy. It is a pretty domestic scene—all the prettier from the probability that it was a piece of the painter's own home life, for the picture was painted just after the birth of his first child. The picture was bought for the nation in 1825 for £3800—"a sum that would cover the little panel with sovereigns just twenty-seven times over."

24. AN ITALIAN LADY AS ST. AGATHA.

Sebastiano del Piombo (Venetian: 1485–1547). *See under* 1, p. 85. *Room VII.*

The nimbus around the head indicates the saint; the palm branch and the pincers indicate St. Agatha, who was "bound and beaten with rods, and her tender bosom was cruelly torn with iron pincers; and as her blood flowed forth, she said, 'O thou tyrant! shamest thou not to treat me so—thou who hast been nourished and fed from the breast of a mother?' And this was her only plaint." See also under 20, p. 114.

25. ST. JOHN IN THE WILDERNESS.

Annibale Carracci (Eclectic-Bologna: 1560–1609). *See under* 9, p. 95. *Room XIII.*

"And the child grew, and waxed strong in spirit, and was in the deserts till the day of his shewing unto Israel" (Luke i. 80). In his left hand is the standard of the Lamb, the symbol of his mission, for which he is preparing himself in the desert solitude, while with his right he catches water in a cup from a stream in the rocks, symbolical of the water by which that mission, the baptism unto repentance, was to be accomplished.

26. THE CONSECRATION OF ST. NICHOLAS.

Paolo Veronese (Veronese: 1528–1588). *Room VII.*

Paolo Cagliari, called "Veronese" from his birthplace, Verona, stands at the head of the great colourists. With him "the whole picture is like the rose—glowing with colour in the shadows, and

rising into paler and more delicate hues, or masses of whiteness, in the lights." He is thoroughly Venetian, too, in the tone of his mind. It is a certain "gay grasp of the outside aspects of the world" that distinguishes him. "By habitual preference, exquisitely graceful and playful; religious, without severity, and winningly noble; delighting in slight, sweet everyday incident, but hiding deep meanings underneath it; rarely painting a gloomy subject, and never a base one" (*Modern Painters*, vol. iv. pt. v. ch. iii. § 18, ch. xx. § 16; vol. v. pt. ix. ch. iii. § 27). Thus Venetian in character, it is the Venice of his time—with all its material magnificence and pride of life of a nation of merchant princes—that Veronese everywhere paints. As his art was, so was his life. He settled in Venice in 1554, and there, with the exception of a brief visit to Rome in the suite of the Venetian ambassador to the Pope, he spent the remainder of his life.

Clearly it is the pageantry of a Church function that fascinates the painter; yet there are touches of deeper meaning below the gorgeous surface. The picture represents the consecration of Nicholas (for whom see also VI. 1171, p. 660) as Bishop of Myra, in Syria (hence the turbans of the attendants). Two dignitaries of the Church are presenting him to the patriarch, who holds aloft the symbolical cross of the Redeemer, and with his right hand gives his blessing. The bishop-elect abases himself meanwhile that he may be exalted, while the angel descending with the mitre and crozier signifies that his "call" is from above. The student may observe in this picture the employment of a "glaze." "The kneeling figure of the Saint is robed in green, with sleeves of golden orange. This latter colour is carried through as under-painting over the whole draped portions of the figure, the green being then floated over and so manipulated that the golden tint shows through in parts and gives the high lights on the folds" (Baldwin Brown's *Fine Arts*, 1891, p. 310).

27. THE POPE JULIUS II.

Raphael (Urbino: 1483–1520). *See under* 1171, p. 660.
Room VI.

This is a replica, or contemporary copy, of the portrait in the Uffizi at Florence. Julius died in 1513: the portrait belongs, therefore, to the earlier part of Raphael's Roman period.

The portrait of a Pope of the Church militant. "Raphael has caught the momentary repose of a restless and passionate spirit, and has shown all the grace and beauty which are to

be found in the sense of power repressed and power at rest. Seated in an arm-chair, with head bent downward, the Pope is in deep thought. His furrowed brow and his deep-sunk eyes tell of energy and decision. The down-drawn corners of his mouth betoken constant dealings with the world" (Creighton's *History of the Papacy*). For it was in the temporal, not in the spiritual world that Julius lived and moved and had his being, and became, by his combination of military and diplomatic abilities, the most prominent political figure of his day. But, like other great princes of the time, Julius was a liberal and enlightened patron of the arts : it was he who laid the foundation-stone of St. Peter's, and who called Michael Angelo and Raphael to his court. On the green hanging which forms the background, the cross-keys of the pontifical office are indicated, and from the two corners of the back of the chair rise two shafts, surmounted by gilt ornaments in the form of acorns—in reference to the armorial bearings of the Pope's family.[1]

28. SUSANNAH AND THE ELDERS.

Ludovico Carracci (Eclectic-Bologna : 1555–1619).
Room XIII.

Ludovico is famous in art history as the founder of the Eclectic school of Bologna. Disgusted with the weakness of the Mannerists (of whom Baroccio, 29, p. 120, was the best), he determined to start a rival school, and enlisted the services of his two cousins, Agostino and Annibale, for that purpose. Their object, as expressed in a sonnet by Agostino, was to be to "acquire the design of Rome, Venetian action, and Venetian management of shade, the dignified colour of Lombardy (Leonardo), the terrible manner of Michael Angelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of Raphael." Ludovico, who was the son of a Bolognese butcher,[2] was a man of very wide culture and of great

[1] "No amount of elaboration in the background could disturb the attention of any one looking at the portrait of Julius the Second, by Raphael, also in the Tribune, which I cannot help thinking is *the* finished portrait in the world. A portrait is *the most truly historical picture*, and this is the most monumental and historical of portraits. The longer one looks at it the more it demands attention. A superficial picture is like a superficial character—it may do for an acquaintance, but not for a friend. One never gets to the end of things to interest and admire in many old portrait-pictures" (Mr. G. F. Watts, R.A., in the *Magazine of Art*, January 1889).

[2] In the little-known collection in the Library of Christ Church,

industry. He superintended the school, at first conjointly with his cousins, afterwards alone, from 1589 to his death.

A less objectionable rendering than most, of the story of Susannah in the Apocrypha—a story for all time, setting forth as it does the way in which minions of the law too often prey upon the innocent, and the righteous condemnation that the people, when there are just judges in the land, mete out to the offenders. Two judges, "ancients of the people," approached Susannah and threatened to report her as guilty unless she consented to do their bidding. She refused, and was reported accordingly. Judgment had well-nigh gone against her, when Daniel arose to convict the elders of false witness, and they were straightway put to death. It is the moment of Susannah's temptation that the artist here depicts. "It is," says Hazlitt (p. 5), "as if the young Jewish beauty had been just surprised in that unguarded spot—crouching down in one corner of the picture, the face turned back with a mingled expression of terror, shame, and unconquerable sweetness, and the whole figure, with the arms crossed, shrinking into itself with bewitching grace and modesty." But Hazlitt never took notes, and Susannah's arms are not crossed—nor is her expression quite so naïve as he describes.

29. "OUR LADY OF THE CAT."

Federigo Barocci, called *Baroccio* (Umbrian: 1528–1612).
Room XIII.

An admirable example of the decline of Italian art. The old religious spirit has entirely vanished, and the Holy Family is represented as worrying a bird with a cat! John the Baptist holds the little goldfinch; while the Madonna expressly directs the attention of the infant Christ to the fun. "See, the cat is trying to get at it," she seems to say. Behind the bird, the painter, in unconscious irony, has placed the Cross. The visitor who wishes to see how far Italian art has travelled in a hundred years should compare this picture with such an one as Bellini's (VII. 280, p. 271), or with one of Raphael's, of whom Baroccio was a fellow-countryman. The connecting link should then be seen in Correggio (IX. 23,

Oxford, there is a powerful but unpleasantly realistic picture of a group in a butcher's shop by one of the Carracci, which is perhaps a family portrait.

p. 116), upon which master, as well as upon Raphael, Baroccio formed his style. With Bellini or Perugino, the motive is wholly religious. With Raphael it is intermingled with artistic display. Correggio brings heaven wholly down to earth, but yet paints his domestic scene with lovely grace. Baroccio brings, one may almost say, heaven down to hell,[1] and uses all his skill to show the infant Saviour's pleasure in teasing a bird. But the artist only embodied the spirit of his time. Baroccio was one of the most celebrated painters of his day, and his biographer (Bellori) writes of him that "his pencil may be said to have been dedicated to religion: so devout, so tender, and so calculated to awaken feelings of piety, are the sentiments expressed in his pictures."

30. SEAPORT: THE EMBARKATION OF ST. URSULA.

Claude (French: 1600–1682). *See under* 2, p. 87.
Room XIV.

The best Claude in the Gallery, for it is a perfect example of his chief merit—the painting of quiet skies. Constable, in one of his lectures, refers to it as "probably the finest picture of *middle-tint* in the world. The sun is rising through a thin mist, which, like the effect of a gauze blind in a room, diffuses the light equally. There are no large dark masses, there is no evasion in any part of this admirable work, every object is fairly painted in a firm style of execution, yet in no other picture have I seen the evanescent character of light so well expressed" (Leslie's *Life of Constable*, p. 338).

As for the subject: St. Ursula, a beautiful and gifted Sicilian princess, was sought in marriage by a prince of Britain; but having already dedicated herself to Christ, she made a condition that before her marriage, she, with eleven thousand attendant virgins, should be permitted for the space of three years to visit the shrines of the Saints. This being permitted, the maidens started on a miraculous voyage. Guided by angels they proceeded as far as Rome, where pagans having plotted their death, on their further journey to Cologne they were martyred by the barbarians besieging that city. Here in the picture they are represented as embarking.

[1] See Blake's *Auguries of Innocence.*

31. THE SACRIFICE OF ISAAC.

Gaspar Poussin (French: 1613–1675). *Room XIV.*

Nicolas Poussin, who had no children, adopted his wife's brother, Gaspar Dughet, who thus took the name of Poussin. Gaspar was Nicolas's pupil, but Claude also "contributed," we are told, "to his instruction." In his prime he worked so fast that he would often, we are told, "finish a picture in a day"! There is more serious feeling in his landscapes, more "perception of the moral truth of nature," and "grander reachings after sympathy" than in those either of Nicolas or of Claude. It is impossible to look at many of his pictures in this Gallery without sharing the sense of grandeur and infinity in nature which inspired them, and hence it is that from Gaspar's own time till now they have enjoyed "a permanent power of address to the human heart." On the other hand, scarcely less obvious are the deficiencies in his art. "They are full," says Mr. Ruskin, "of the most degraded mannerism;" first and foremost, in his search of a false sublimity, he painted every object in his picture, vegetation and all, of one dull gray and brown; and too many of his landscapes are now one dry, volcanic darkness. And secondly, he had a total want of imagination in seizing the true forms of natural objects, so that some passages of his landscapes are, as we shall see, perfect epitomes of the falseness to nature in the painters of that age[1] (collected from *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. §§ 3, 14; vol. ii. pt. iii. sec. i. ch. v. § 12, sec. ii. ch. ii. § 18; vol. iv. pt. v. ch. xvi. § 24).

These remarks cannot be better illustrated than in the present picture. Abraham and Isaac—the former with a lighted torch, the latter with the wood—are ascending the hill on the right to the sacrifice; while Abraham's two servants await his return below. The whole spirit of the picture is "solemn and unbroken," in perfect harmony with the subject. But it is kept from being a really grand picture by the "hopeless want of imagination" in the forms of the clouds, the colour of the sky, and the treatment of the distant landscape. These painters, says Mr. Ruskin, looked at clouds "with utter carelessness and bluntness of feeling; saw that there were a great many rounded passages in them; found it much easier to sweep circles than to design beauties, and sat down in their studies, contented with perpetual repetitions of the same

[1] Gaspar was particularly untruthful in his representation of leaves (see 98, p. 172). It is interesting therefore, as showing how long it passed for truth, to note that Lanzi (i. 481) singles out this point for special praise: "Everything that Gaspar expresses is founded in nature; in his leaves he is as various as the trees themselves."

spherical conceptions, having about the same relation to the clouds of nature, that a child's carving of a turnip has to the head of the Apollo. . . . Take the ropy, tough-looking wreath in the 'Sacrifice of Isaac,' and find one part of it, if you can, which is not the repetition of every other part of it, all together being as round and vapid as the brush could draw them" (*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iii. § 8). Equally deficient is the colour of the sky. "It is here high noon, as is shown by the shadow of the figures; and what sort of colour is the sky at the top of the picture? Is it pale and gray with heat, full of sunshine, and unfathomable in depth? On the contrary, it is of a pitch of darkness which, except on Mont Blanc or Chimborazo, is as purely impossible as colour can be. He might as well have painted it coal-black: and it is laid on with a dead coat of flat paint, having no one quality or resemblance of sky about it. It cannot have altered, because the land horizon is as delicate and tender in tone as possible, and is evidently unchanged; and to complete the absurdity of the whole thing, this colour holds its own, without gradation or alteration, to within three or four degrees of the horizon, where it suddenly becomes bold and unmixed yellow. Now the horizon at noon may be yellow when the whole sky is covered with dark clouds, and only *one* open streak of light left in the distance from which the whole light proceeds; but with a clear, open sky, and opposite the sun, at noon, such a yellow horizon as this is physically impossible. . . . We have in this sky (and it is a fine picture, one of the best of Gaspar's that I know) a notable example of the truth of the old masters, two impossible colours impossibly united! . . . Nor is this a solitary instance; it is Gaspar Poussin's favourite and characteristic effect" (*ibid.*, vol. i. pt. ii. sec. iii. ch. i. § 10). Lastly, the same want of truth is shown in the wide expanse stretching away to the distance. "It is luminous, retiring, delicate and perfect in tone, and is quite complete enough to deceive and delight the careless eye to which all distances are alike; nay, it is perfect and masterly, and absolutely right, if we consider it as a sketch,—as a first plan of a distance, afterwards to be carried out in detail. But we must remember that all these alternate spaces of gray and gold are not the landscape itself, but the treatment of it; not its substance, but its light and shade. They are just what nature would cast over it, and write upon it with every cloud, but which she would cast in play, and without carefulness, as

matters of the very smallest possible importance. All her work and her attention would be given to bring out from underneath this, and through this, the forms and the material character which this can only be valuable to illustrate, not to conceal. Every one of those broad spaces she would linger over in protracted delight, teaching you fresh lessons in every hair's breadth of it, and pouring her fulness of invention into it, until the mind lost itself in following her; now fringing the dark edge of the shadow with a tufted line of level forest; now losing it for an instant in a breath of mist; then breaking it with the white gleaming angle of a narrow brook; then dwelling upon it again in a gentle, mounded, melting undulation, over the other side of which she would carry you down into a dusty space of soft crowded light, with the hedges and the paths and the sprinkled cottages and scattered trees mixed up and mingled together in one beautiful, delicate, impenetrable mystery, sparkling and melting, and passing away into the sky, without one line of distinctness, or one instant of vacancy" [1] (*ibid.*, vol i. pt. ii. sec. ii. ch. v. § 8).

32. THE RAPE OF GANYMEDE.

School of Titian. *See under* 4, p. 91. *Room VII.*

Ganymede—so the Greek story ran—was a beautiful Trojan boy beloved of Jupiter, and was carried off by an eagle to Olympus to be the cup-bearer of the gods. Which things, say some, are an allegory—for "those whom the gods love die young," and are snatched off, it may be, in sudden death, as by an eagle's swoop.

> Flushed Ganymede, his rosy thigh
> Half-buried in the Eagle's down,
> Sole as a flying star shot thro' the sky.
>
> TENNYSON: *Palace of Art.*

The picture was painted — like Tintoret's Milky Way (1313) and the four Veroneses on the opposite wall (1318, 1324, 1325, 1326), for a compartment of a ceiling. It corresponds (says the Official Catalogue) with the description of a picture mentioned by Ridolfi as painted by a scholar of Titian. It was formerly in the Colonna Palace; the background is a restoration by Carlo Maratti (see 174, p. 224).

[1] Compare on this point Claude's "Isaac and Rebecca," 12, p. 98.

33. THE VISION OF ST. JEROME.

Parmigiano (Parmese: 1503–1540). *Room IX.*

A picture of great interest both for itself and for the circumstances under which it was painted. Francesco Maria Mazzola, called Parmigiano, from Parma his birthplace, was painting it at Rome in 1527 when the city was sacked by the army of the Emperor Charles V. under Constable Bourbon. So intent, says Vasari, was our artist on his work that "when his own dwelling was filled with certain of these men, who were Germans, he remained undisturbed by their clamours, and did not move from his place; arriving in the room therefore, and finding him thus employed, they stood confounded at the beauty of the paintings they beheld, and, like good and sensible men as they must have been, they permitted him to continue his occupation." Parmigiano had other narrow escapes in his career, which ultimately came to a bad end, owing, Vasari says, to his forsaking painting for alchemy, "since he believed that he should make himself rich much more rapidly by the congelation of mercury than by his art." The chequered life of the artist finds a parallel in the varying fortunes of his reputation as an artist. He was an imitator both of Correggio and of Michael Angelo —here, for instance, the head of the infant Christ recalls the former master, the figures of St. Jerome and St. John recall the latter; and in his own day was held to have imitated them successfully, whilst Vasari adds that "the spirit of Raphael was said to have passed into Parmigiano." Of one of his works Reynolds, two hundred years later, expressed himself "at a loss which to admire most, the correctness of drawing or grandeur of conception." But the fashion in art has changed since Reynolds's day, and modern critics have found Parmigiano's work "incongruous," "insipid," and "affected." This difference of opinion is well exemplified in the case of this picture. Vasari calls it "singularly beautiful," and its subsequent popularity is attested by the number of copies of it extant (visitors on Students' Days will still often see copyists at work on it). But other critics have attributed its fame "more to its defects than its beauties" (Passavant), and have found it "mannered and theatrical" (Mrs. Jameson), and "a pernicious adaptation of an incongruous style" (Dr. Richter).

Leaving the visitor to form his own judgment, we may remind him that the subject is a supposed dream of St. Jerome when doing penance in the desert. He is asleep on the ground—doing penance, it might seem from his distorted position, even in his sleep, with a skull before him and a crucifix beside him. He is in the same desert where John the Baptist once preached, and thinking, we may suppose, of him, St. Jerome sees him in vision—with his camel skin about him—pointing upwards to the sky. There is the Virgin Mary seated as queen of heaven on a crescent moon, with a palm branch in her hand

—the symbol now, not of martyrdom, but of victory over sin and death. And on her knee is the Divine Child, who rests his right hand on a little book on the Madonna's lap. It is a volume, we may suppose, of the Scriptures which St. Jerome had translated, and the vision thus foreshadows the time when it should be said unto him, "Well done, thou good and faithful servant; . . . enter thou into the joy of thy Lord."

34. VENUS AND ADONIS.

Titian (Venetian: 1477–1576). *See under* 4, p. 91.
Room VII.

Venus is endeavouring to detain Adonis from the chase; but the sun is up (see his chariot in the sky) and the young huntsman is eager to be off with his hounds and his spear. The enamoured goddess caresses him, but it will be in vain. For Cupid, the god of love, is not there: he is asleep and at a distance, with his bow and quiver hanging on a tree; and all the blandishments of beauty, unaided by love, are as naught.

> Even as the sun with purple-colour'd face
> Had ta'en his last leave of the weeping morn,
> Rose-cheek'd Adonis hied him to the chase;
> Hunting he loved, but love he laugh'd to scorn;
> Sick-thoughted Venus makes amain unto him,
> And like a bold-faced suitor 'gins to woo him.
>
> SHAKESPEARE: *Venus and Adonis.*

35. BACCHUS AND ARIADNE.

Titian (Venetian: 1477–1576). *See under* 4, p. 91.
Room VII.

A picture which is at once a school of poetry and a school of art. It is a translation on canvas of the scene described in Catullus, where Bacchus, the wine-god, returning with his revel rout from a sacrifice, finds Ariadne on the seashore, after she had been deserted by Theseus, her lover. Bacchus no sooner sees her than he is enamoured and determines to make her his bride—

> Bounding along is blooming Bacchus seen,
> With all his heart aflame with love for thee,
> Fair Ariadne! and behind him, see,
> Where Satyrs and Sileni whirl along,
> With frenzy fired, a fierce tumultuous throng! . . .

> There some wave thyrsi wreathed with ivy, here
> Some toss the limbs of a dismembered steer . . .
> Others with open palms the timbrel smite,
> Or with their brazen rods make tinklings light.
> *Carmen* lxiv. : Sir T. Martin's translation.

Nothing can be finer than the painter's representation of Bacchus and his rout: there is a "divine inebriety" in the god which is the very "incarnation of the spirit of revelry." "With this telling of the story," says Charles Lamb (Essay on *Barrenness of the Imaginative Faculty in the Productions of Modern Art*), "an artist, and no ordinary one, might remain richly proud. . . . But Titian has recalled past time, and made it contributory with the present to one simultaneous effect. With the desert all ringing with the mad cymbals of his followers, made lucid with the presence and new offers of a god,—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant, her soul undistracted from Theseus, Ariadne is still pacing the solitary shore, in as much heart-silence, and in almost the same local solitude, with which she awoke at daybreak to catch the forlorn last glances of the sail that bore away the Athenian." But though as yet half unconscious, Ariadne is already under her fated star: for above is the constellation of Ariadne's crown—the crown with which Bacchus presented his bride. And observe in connection with the astronomical side of the allegory the figure in Bacchus's train with the serpent round him: this is the serpent-bearer (Milton's "Ophiucus huge") translated to the skies with Bacchus and Ariadne. Notice too another piece of poetry: the marriage of Bacchus and Ariadne took place in the spring, Ariadne herself being the personification of its return, and Bacchus of its gladness; hence the flowers in the foreground which deck his path.

The picture is as full of the painter's art as of the poet's. Note first the exquisite painting of the vine leaves,[1] and of

[1] "If you live in London you may test your progress *accurately* by the degree of admiration you feel for the leaves of vine round the head of the Bacchus in Titian's Bacchus and Ariadne" (*Elements of Drawing*, p. 82). Another technical beauty referred to in the same book (p. 77 *n.*) is "the points of light on the white flower in the wreath of the dancing child-faun." Similarly, "the wing of the cupid in Correggio's picture (IX. 10, p. 96) is focused to two little grains of white at the top of it." Elsewhere Mr. Ruskin calls attention to "the leaves which crown the Bacchus, and the

these flowers in the foreground, as an instance of the "constant habit of the great masters to render every detail of their foreground with the most laborious botanical fidelity": "The foreground is occupied with the common blue iris, the *aquilegia*, and the wild rose (more correctly the *Capparis spinosa*); *every stamen* of which latter is given, while the blossoms and leaves of the columbine (a difficult flower to draw) have been studied with the most exquisite accuracy." But this detail is sought not for its own sake, but only so far as is necessary to mark the typical qualities of beauty in the object. Thus "while every stamen of the rose is given because this was necessary to mark the flower, and while the curves and large characters of the leaves are rendered with exquisite fidelity, there is no vestige of particular texture, of moss, bloom, moisture, or any other accident, no dewdrops, nor flies, nor trickeries of any kind; nothing beyond the simple forms and hues of the flowers, even those hues themselves being simplified and broadly rendered. The varieties of *aquilegia* have in reality a grayish and uncertain tone of colour, and never attain the purity of blue with which Titian has gifted his flower. But the master does not aim at the particular colour of individual blossoms; he seizes the type of all, and gives it with the utmost purity and simplicity of which colour is capable." A second point to be noticed is the way in which one kind of truth has often to be sacrificed in order to gain another. Thus here Titian sacrifices truth of aerial effect to richness of tone—tone in the sense, that is, of that quality of colour which makes us feel that the whole picture is in one climate, under one kind of light, and in one kind of atmosphere. "It is difficult to imagine anything more magnificently impossible than the blue of the distant landscape; impossible, not from its vividness, but because it is not faint and aerial enough to account for its purity of colour; it is too dark and blue at the same time; and there is indeed so total a want of atmosphere in it, that, but for the difference of form, it would be impossible to tell the mountains intended to be ten miles off, from the robe of Ariadne close to the spectator. Yet make this blue faint, aerial, and distant; make it in the slightest degree to resemble the tint of nature's colour; and all the tone of the picture, all

little dancing faun: every turn of the most subtle perspective, and every gradation of colour, is given with the colossal ease and power of the consummate master" (*Academy Notes*, 1855, p. 22).

the intensity and splendour, will vanish on the instant" (*Modern Painters*, vols. i., xxvii., xxx. (Preface to the Second Edition), pt. i. sec. ii. ch. i. § 5, pt. ii. sec. ii. ch. i. § 15; vol. iii. pt. iv. ch. ix. § 18; vol. v. pt. ix. ch. iii. § 31; *Arrows of the Chace*, i. 58). We may notice lastly what Sir Joshua Reynolds points out (Discourse viii.), that the harmony of the picture—that wonderful bringing together of two times of which Lamb speaks above, is assisted by the distribution of colours. "To Ariadne is given (say the critics) a red scarf, to relieve the figure from the sea, which is behind her. It is not for that reason alone, but for another of much greater consequence; for the sake of the general harmony and effect of the picture. The figure of Ariadne is separated from the great group, and is dressed in blue, which, added to the colour of the sea, makes that quantity of cold colour which Titian thought necessary for the support and brilliancy of the great group; which group is composed, with very little exception, entirely of mellow colours. But as the picture in this case would be divided into two distinct parts, one half cold, and the other warm; it was necessary to carry some of the mellow colours of the great group into the cold part of the picture, and a part of the cold into the great group; accordingly, Titian gave Ariadne a red scarf, and to one of the Bacchante a little blue drapery."

It is interesting to know that this great picture took Titian three years, off and on, to finish. It was a commission from the Duke of Ferrara, who supplied canvas and frame for it, and repeatedly wrote to press for its delivery: it reached him in 1523.

36. A LAND STORM.

Gaspar Poussin (French: 1613–1675). *See under* 31, p. 122. *Room XIV.*

The one gleam of light breaking through the clouds falls on the watch tower of a castle, perched on a rock—"a stately image of stability," where all things else are bent beneath the power of the storm. The spirit of the picture is, however, better than its execution. Take, for instance, the clouds. They are mere "massive concretions of ink and indigo, wrung and twisted very hard, apparently in a vain effort to get some moisture out of them" (*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iv. § 6). In the tree forms, again, Mr. Ruskin sees a concentration of errors. "Gaspar Poussin, by his bad drawing,

does not make his stem strong, but his tree weak; he does not make his gust violent, but his boughs of Indian-rubber" (for details of this criticism see *ibid.*, vol. i. pt. ii. sec. vi. ch. i. §§ 12, 13).

37. *See under* 7.

38. THE ABDUCTION OF THE SABINE WOMEN.

Rubens (Flemish: 1577–1640). *Room X.*

Peter Paul Rubens, born on the festival of Saints Peter and Paul (hence his Christian name), is the chief glory of the Flemish School, and one of the great masters of the world. It is impossible to walk round any gallery where there are good specimens of his work and not to be impressed at once with his *power*. Here, one feels, is a strong man, who knew what he wanted to paint, and was able to paint it. Whatever moral or poetical feelings he had or had not, he was at any rate master of the painter's language,[1] and this language is itself "so difficult and so vast, that the mere possession of it argues the man is great, and that his works are worth reading." "I have never spoken," says Mr. Ruskin elsewhere, "and I never will speak of Rubens but with the most reverential feeling; and whatever imperfections in his art may have resulted from his unfortunate want of seriousness and incapability of true passion, his calibre of mind was originally such that I believe the world may see another Titian and another Raphael, before it sees another Rubens." Rubens affords, in fact, "the Northern parallel to the power of the Venetians." Like the Venetians, too, he is a *great colourist*. The pictures by the later Northern painters which here hang around his are dark and gloomy; his are all bright and golden. He is like Paul Veronese, too, in his "gay grasp of the outside aspects of the world."[2] His pictures in this Gallery embrace a wide range of subjects—some peaceful, others tumultuous—some religious, others profane, but over them all is the same *gay glamour*. "Alike, to Rubens, came subjects of tumult or tranquillity, of gaiety or terror; the nether, earthly, and upper world were to him animated with the same feeling, lighted by the same sun; he dyed in the same lake of fire the warp of the wedding-garment or of the winding-sheet; swept into the same delirium the recklessness of the

[1] Mr. Ruskin's analysis of Rubens's technical method, which is here omitted as foreign to the scope of this handbook, will be found in his review of Eastlake's *History of Oil Painting*, now reprinted in *On the Old Road*, i. 133-205.

[2] "The conditions of art in Flanders—wealthy, *bourgeois*, proud, free—were not dissimilar to those of art in Venice. The misty flats of Belgium have some of the atmospheric qualities of Venice. As Van Eyck is to the Vivarini, so is Rubens to Paolo Veronese. This expresses the amount of likeness and difference" (*Symonds*, iii. 362 *n.*)

sensualist and rapture of the anchorite; saw in tears only their glittering, and in torture only its flush." A fourth characteristic, which also cannot fail to be perceived in a general survey of Rubens's pictures in the Gallery, remains to be noticed. In all his exuberant joyousness is a strain of *coarseness*, "a want of feeling for grace and mystery." There is an absence everywhere of refinement and delicacy, a preference everywhere for abundant and excessive types.[1] Madonnas, goddesses, Roman matrons, have all alike a touch of grossness.

It is instructive to notice how, in all these respects, the art of Rubens was characteristic of the circumstances of his life and time. In the first place, though he travelled in many lands, Rubens remained to the end a Fleming, every inch of him.[2] "A man long trained to love the monk's visions of Fra Angelico, turns in proud and ineffable disgust from the first work of Rubens which he encounters on his return across the Alps. But is he right in his indignation? He has forgotten that while Angelico prayed and wept in his *olive shade*, there was different work doing in the dank fields of Flanders;—wild seas to be banked out; endless canals to be dug, and boundless marshes to be drained; hard ploughing and harrowing of the frosty clay; careful breeding of stout horses and fat cattle; close setting of brick walls against cold winds and snow; much hardening of hands and gross stoutening of bodies in all this; gross jovialities of harvest homes and Christmas feasts which were to be the reward of it; rough affections, and sluggish imaginations; fleshy, substantial, iron-shod humanities, but humanities still; humanities which God had his eye upon, and which won, perhaps, here and there, as much favour in his sight as the wasted aspects of the whispering monks of Florence. (Heaven forbid it should not be so, since the most of us cannot be monks, but must be ploughmen and reapers still.) And are we to suppose there is no nobility in Rubens's masculine and universal sympathy with all this, and with his large human rendering of it, Gentleman though he was, by birth, and feeling, and education, and place; and, when he chose, lordly in conception also? He had his faults, perhaps great and lamentable faults, though more those of his time and his country than his own; he has neither cloister breeding nor boudoir breeding, and is very unfit to paint either in missals or annuals; but he has an open sky and wide-world breeding in him, that we may not be offended with, fit alike for king's court, knight's camp, or peasant's cottage." It is thus that Rubens was a child of Flanders. But he was also a child of the intellectual time in which he lived. He was born at a time, says Mr. Ruskin, when the Reformation had been arrested—his father, curiously enough, had fled from Antwerp as a Reformer, but afterwards returned to Catholicism. "The Evan-

[1] Rubens would have agreed, one may think, with that saying of Blake's (in the *Marriage of Heaven and Hell*), "Exuberance is Beauty."

[2] See, for a further instance of this, what is said of Rubens's landscapes below, under 66, p. 151.

gelicals despised the arts, while the Roman Catholics were effete or insincere, and could not retain influence over men of strong reasoning power. The painters could only associate frankly with men of the world, and themselves became men of the world. Men, I mean, having no belief in spiritual existences, no interests or affections beyond the grave. Not but that they still painted Scriptural subjects. Altar-pieces were wanted occasionally, and pious patrons sometimes commissioned a cabinet Madonna. But there is just this difference between men of this modern period and the Florentines or Venetians —that, whereas the latter never exert themselves fully except on a sacred subject, the Flemish and Dutch masters are always languid unless they are profane." Rubens was thus a man of the world. When a boy he was for some time page in the family of a countess at Brussels. But his bent towards art was too strong to be gainsaid. When only twenty-two he was already a master-painter in the Antwerp Guild. Two years later he went to Italy, and for eight years he was in the service of the Duke of Mantua. An excellent Latin scholar, he was also proficient in French, Italian, English, German, and Dutch. These gifts procured him diplomatic employment. In 1603 "the Fleming," as they called him, was sent on a mission to Spain. In 1608 news of his mother's illness reached him, and he hastened home, when he was appointed court-painter to the Archduke Albert, then Governor of the Netherlands. In 1620 he visited Paris, at the invitation of Mary de' Medici (a sister of the Duchess of Mantua). In 1628 he was sent on a mission to Philip IV. of Spain, and in the following year he was sent to Charles I. of England. Here he was knighted, and was given an honorary degree by the University of Cambridge. But wherever he went Rubens continued to paint, and his diplomacy he considered as mere recreation. "The painter Rubens," he is reported to have said of himself, "amuses himself with being ambassador." "So said one with whom, but for his own words, we might have thought that effort had been absorbed in power, and the labour of his art in its felicity." How hard he laboured is known by the enormous number of his works—between 2000 and 3000—which still survive, by the large fortune he amassed, and by the great request in which his talents were. "Whatever work of his I may require," wrote a celebrated Antwerp printer, "I have to ask him six months before, so as that he may think of it at leisure, and do the work on Sundays or holidays; no week days of his could I pretend to get under 100 florins."

Finally, it is interesting to know that his success and his courtly life were consistent both with gentleness and goodness. Like other great artists, Rubens is conspicuous for "a quite curious gentleness and serene courtesy. . . . His letters are almost ludicrous in their unhurried politeness. He was an honourable and entirely well-intentioned man, earnestly industrious, simple and temperate in habits of life, high-bred, learned, and discreet. His affection for his mother was great, his generosity to contemporary artists unfailing." He was

twice married. In 1626 his first wife, Isabella Brant, died. Four years later he married Helena Fourment, a beautiful girl of sixteen, the living incarnation of his feminine type. "At the time of his second marriage Rubens was fifty-three years of age. He led a serious, happy, retired life. His leisure time he devoted to his family, to a few friends, to his correspondence, his collections (lately discovered in Paris), and his rides" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 15, sec. ii. ch. ii. § 12; vol. ii. pt. iii. sec. i. ch. i. § 2; vol. iv. pt. v. ch. i. § 17; vol. v. pt. viii. ch. iv. § 21, pt. ix. ch. vi. §§ 1-9; *On the Old Road*, i. 185, 186; *Stones of Venice*, vol. i. App. 15; Wauters, *The Flemish School*, p. 214).

For the story of the Sabine women see under 644, p. 452. Notice the daring anachronism of the painter, who represents the antique Sabines as coarse women in Flemish costumes of the seventeenth century, struggling in the arms of bearded ruffians.

39. THE NURSING OF BACCHUS.

Nicolas Poussin (French: 1594–1665). *Room XIV.*

The life of Nicolas Poussin may be summed up in the cry of Æneas, *Italiam petimus* — we make for Italy. He was born in Normandy, of a noble family, and when eighteen went to Paris. Here he became acquainted with Courtois, the mathematician, whose collection of Italian prints fired him with a desire to go to Rome. This devotion to Rome became from that day the leading point alike in his life and in his art. After several unsuccessful efforts to get there, he fell in at Lyons with the poet Marini, who took him into his employ, and in whose company he found himself at last, in 1624, in Rome. Here he suffered both poverty and sickness. He was nursed by a compatriot, Dughet, whose daughter, when his affairs were more prosperous, he married. His success was largely due to the patronage of the Cardinal Barberini; and in 1640, on his return to Paris, he was introduced by Cardinal Richelieu (for whom amongst other pictures he painted 62, p. 150, in this Gallery) to Louis XIII. The king appointed him his painter-in-ordinary, with a salary of £120 and rooms in the Tuileries, but three years later, disgusted with the intrigues and jealousies of Paris, and being anxious to rejoin his wife, he returned to Rome, where he continued — full of work — for the rest of his life. His house on the Pincian, adjoining the church of the Trinità, may still be seen, and he is buried in the church of St. Lorenzo.

It is Rome which gives the leading idea also to Poussin's art. He has been called the "Raphael of France"; and certain it is that at a time when the local art of France was purely decorative in character, he returned, and strenuously adhered, to classical traditions. Already at Paris he had studied casts and prints after Raphael; and when he

first went to Rome he lived with Du Quesnoy ("Il Fiammingo"), under whom he learnt the art of modelling *bassi-relievi*. His profound classical learning has caused him to be called "the learned Poussin." "He studied the beautiful," says his biographer, "in the Greek statues of the Vatican." "He studied the ancients so much," says Sir Joshua Reynolds, "that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion." His learning went, however, farther than this in its influence on his art. His ideal, says Lanzi, was that of "philosophy in painting"; and in one of his letters Poussin illustrates the idea from the Greek theory of "modes" in music. If a subject were serious, it should be painted in the Doric mode; if vehement, in the Phrygian; if plaintive, in the Lydian; if joyous, in the Ionic.[1] This classical learning of Poussin was the source at once of his strength and of his weakness as an artist. On the one hand, it often made his work wonderfully harmonious and impressive. Thus in the Ionic mode, his Bacchanalian pictures in this Gallery and elsewhere are nearly the best representations in art of the Epicurean ideal of life, of a world in which enjoyment is the end of existence. "His best works," says Mr. Ruskin, "are his Bacchanalian revels, always brightly wanton, full of frisk and fire; but they are coarser than Titian's[2] and infinitely less beautiful. In all minglings of the human and brutal character he leans on the bestial, yet with a sternly Greek severity of treatment." Again, in more serious Doric mode, he is "the great master of the elevated ideal of landscape." He does not "put much power into his landscape when it becomes principal; the best pieces of it occur in fragments behind his figures. Beautiful vegetation, more or less ornamental in character, occurs in nearly all his mythological subjects, but his pure landscape is notable only for its dignified reserve; the great squareness and horizontality of its masses, with lowness of tone, giving it a deeply meditative character:" see especially 40, p. 135. On the other hand, he had the defects of his training. It made him too restrained and too cold. "His peculiarities are, without exception, weaknesses, induced in a highly intellectual and inventive mind by being fed on medals, books, and *bassi-relievi* instead of nature, and by the want of any deep sensibility."

[1] See *Lanzi*, i. 477, and a paper by Mr. R. Heath in the *Magazine of Art* for September 1877, where Poussin's theory is illustrated from his pictures in the Louvre. English readers may be reminded that Poussin is particularly well represented in the Dulwich Gallery.

[2] Elsewhere Mr. Ruskin says of Poussin, "Whatever he has done has been done better by Titian." Also, "the landscape of Nicolo Poussin shows much power, and is usually composed and elaborated on right principles, but I am aware of nothing that it has attained of new or peculiar excellence; it is a graceful mixture of qualities to be found in other masters in higher degrees. In finish it is inferior to Leonardo's, in invention to Giorgione's, in truth to Titian's, in grace to Raphael's (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 14).

Thus he "had noble powers of design, and might have been a thoroughly great painter had he been trained in Venice; but his Roman education kept him tame; his trenchant severity was contrary to the tendencies of his age, and had few imitators, compared to the dashing of Salvator and the mist of Claude. These few imitators adopted his manner without possessing either his science or invention; and the Italian School of landscape soon expired. . . . This restraint, peculiarly classical, is much too manifest in him; for, owing to his habit of never letting himself be free, he does nothing as well as it ought to be done, rarely even as well as he can himself do it; and his best beauty is poor, incomplete, and characterless, though refined." Finally, his "want of sensibility permits him to paint frightful subjects without feeling any true horror; his pictures of the plague are thus ghastly in incident, sometimes disgusting, but never impressive:" see 165, p. 220 (collected from *Modern Painters*, vol. i. preface, p. xxv., pt. ii. sec. i. ch. vii. § 14; vol. ii. pt. iii. sec. ii. ch. ii. § 19; vol. iii. pt. iv. ch. xviii. § 28; vol. v. pt. ix. ch. v. § 17).

The wine-god is represented in infancy, nursed by the nymphs and fauns of Eubœa, and fed not on milk but on the juice of the grape. "The picture makes one thirsty to look at it—the colouring even is dry and adust. The figure of the infant Bacchus seems as if he would drink up a vintage—he drinks with his mouth, his hands, his belly, and his whole body. Gargantua was nothing to him" (Hazlitt: *Criticisms on Art*, p. 33).

40. LANDSCAPE: PHOCION.

Nicolas Poussin (French: 1594–1665). *See under last picture. Room XIV.*

"The work of a really great and intellectual mind, one of the finest landscapes that ancient art has produced"[1] (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. i. § 8),—its excellence consisting in the perfect harmony of the landscape with the subject represented, and thus marking the painter's sense of the dependence of landscape for its greatest impressiveness on

[1] Constable, who made some studies from this picture, was of the same opinion. In a letter to Fisher he describes it as "a noble Poussin: a solemn, deep, still summer's noon, with large umbrageous trees, and a man washing his feet at a fountain near them. Through the breaks in the trees are mountains, and the clouds collecting about them with the most enchanting effects possible. It cannot be too much to say that this landscape is full of religious and moral feeling" (Leslie's *Life of Constable*, p. 90).

human interest. In the foreground to the left is Phocion "the good"—the incorruptible Athenian general and statesman, contemporary with Philip and Alexander the Great, of whom it is recorded that he was "never elated in prosperity nor dejected in adversity," and "never betrayed pusillanimity by a tear nor joy by a smile." He wears an undyed robe, and is washing his feet at a public fountain, the dress and action being thus alike emblematic of the purity and simplicity of his life. In entire keeping with this figure of noble simplicity is the feeling of the landscape in which "all the air a solemn stillness holds."

In detail, however, Mr. Ruskin finds the picture deficient in truth—false, indeed, both in tone and colour (see *ibid.*, vol. i. pt. ii. sec. ii. ch. ii. § 5).

41. THE DEATH OF PETER MARTYR.

Ascribed to Cariani. *See under* 1203, p. 678.
Octagon Room.

For the legend, see under 812, p. 531—a more pleasing version of the same subject. The man was afterwards regarded as a martyr and canonised; and here too, notice that he is made to see the angels as he dies.

42. A BACCHANALIAN FESTIVAL.

Nicolas Poussin (French: 1594–1665). *See under* 39, p. 133. *Room XIV.*

A realisation of the classic legends of mirth and jollity, precisely in the spirit of Keats's ode *On a Grecian Urn*—

> What leaf-fringed legend haunts about thy shape
> Of deities or mortals, or of both,
> In Tempe or the dales of Arcady?
> What men or gods are these? What maidens loath?
> What mad pursuit? What struggle to escape?
> What pipes and timbrels? What wild ecstasy?

43. CHRIST TAKEN DOWN FROM THE CROSS.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.
Room XII.

A sketch for a composition which Rembrandt etched and also drew (see in the British Museum).

44. A BLEACHING GROUND.

J. van Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Octagon Room.*

This little picture, which dates from the earliest days of the National Gallery, was for many years obscured with dirt and not exhibited to the public. It has recently been cleaned, and shows one of the painter's favourite subjects.

45. THE WOMAN TAKEN IN ADULTERY.

Rembrandt (Dutch: 1607–1669). *Room X.*

Rembrandt Harmens—called also Van Rhyn, from having been born on the banks of the Rhine—has a place apart by himself in the history of painting. As a portrait-painter, his work is unique for the sense of power and "inward life" which it conveys. And he is the great master of the school of chiaroscuro—of those, that is, who strive at representing not so much the colours of objects, as the contrasts of light and shade upon them. "If it were possible for art to give all the truths of nature it ought to do it. But this is not possible. Choice must always be made of some facts which *can* be represented from among others which must be passed by in silence, or even, in some respects, misrepresented. . . . Rembrandt always chooses to represent the exact force with which the light on the most illumined part of an object is opposed to its obscurer portions. In order to obtain this, in most cases, not very important truth, he sacrifices the light and colour of five-sixths of his picture; and the expression of every character of objects which depends on tenderness of shape or tint. But he obtains his single truth, and what picturesque and forcible expression is dependent upon it, with magnificent skill and subtlety."[1] Rembrandt "sacrifices the light and colour of five-sixths of his picture." This is inevitable. For both the light and the darkness of nature are inimitable by art. "The whole question, therefore, is simply whether you will be false at one end of the scale or at the other,—that is, whether you will lose yourself in light or in darkness. . . . What Veronese does is to make his colours true to nature as far as he can. What Rembrandt

[1] To further understand Rembrandt's principle of choice, contrast that of Veronese. "He, on the contrary, chooses to represent the great relations of visible things to each other, to the heaven above, and to the earth beneath them. He holds it more important to show how a figure stands relieved from delicate air, or marble wall; how as a red, or purple, or white figure, it separates itself in clear discernibility, from things not red, nor purple, nor white; how infinite daylight shines round it; how innumerable veils of faint shadow invest it; how its blackness and darkness are, in the excess of their nature, just as limited and local as its intensity of light: all this, I say, he feels to be more important than showing merely the exact *measure* of the spark of sunshine that gleams on a dagger-hilt, or glows on a jewel" (*Modern Painters*, vol. iii. pt. iv. ch. iii. § 16).

does is to make his contrasts true, never minding his colours—with the result that in most cases not one colour is absolutely true."[1] An exception however must be made. For he often "chose subjects in which the real colours were very nearly imitable,—as single heads with dark backgrounds, in which nature's highest light was little above his own." He was particularly fond also of dark scenes lighted only by some small spot of light. He was "in the mystery," says Sir F. Burton, "that underlies the surface of things." It was his, says another critic, to introduce mystery as an element of effect in the imitative arts. "As by a stroke of enchantment Rembrandt brought down a cloud over the face of nature, and beneath it, half-revealed, half-hidden, her shapes met the eye in aspects full of new suggestion."[2]

The technical skill and sense of power which distinguish Rembrandt's work are reflected in his life—a life of hard labour, yet of a certain aloofness, and of restricted vision. He was born at Leyden, the son of a miller,[3] and from a very early age set himself to etch and sketch

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[1] Yet Rembrandt's pictures are often more deceptive—look more like reality—than others which are really more true. Why? It is because "people are so much more easily and instinctively impressed by force of light than truth of colour. . . . Give them the true contrast of light, and they will not observe the false local colour" (*Modern Painters*, vol. iv. pt. v. ch. iii. § 12).

[2] Baldwin Brown's *The Fine Arts*, p. 298, where Mr. Whistler's beautiful description of a "nocturne" on the Thames is cited as being in direct artistic descent from Rembrandt. "To Rembrandt," said the late Mr. Wornum (*Epochs of Painting*, 1864, p. 421), "belongs the glory of having first embodied in art and perpetuated [such] rare and beautiful effects of nature" as are referred to above. Mr. Ruskin took up the sentence, and replied with characteristic emphasis: "Such effects are indeed rare in nature; but they are not rare, absolutely. The sky, with the sun in it, does not usually give the impression of being dimly lighted through a circular hole; but you may observe a very similar effect any day in your coal-cellar. The light is not Rembrandtesque on the current, or banks, of a river; but it is on those of a drain. Colour is not Rembrandtesque, usually, in a clean house; but is presently obtainable of that quality in a dirty one. And without denying the pleasantness of the mode of progression, which Mr. Hazlitt, perhaps too enthusiastically, describes (in a criticism upon the present picture) as obtainable in a background of Rembrandt's, 'you stagger from one abyss of obscurity to another,' I cannot feel it an entirely glorious speciality to be distinguished, as Rembrandt was, from other great painters, chiefly by the liveliness of his darkness, and the dulness of his light. Glorious or inglorious, the speciality itself is easily and accurately definable. It is the aim of the best painters to paint the noblest things they can see by sunlight. It was the aim of Rembrandt to paint the foulest things he could see—by rushlight,"—a statement from which, of course, deduction must be made, in forming a general idea of Mr. Ruskin's estimate, for his appreciation of Rembrandt's portraits. See, *e.g.* under 51, p. 144.

[3] "His father's mill was, doubtless, Rembrandt's school; the strong

the common things he saw about the mill. In 1631 he moved to Amsterdam, and lived a quiet burgher life. He never travelled, even within Holland; but his taste in art must have been catholic. He formed a large collection of old armour, engravings, and pictures, which included works by Giorgione and Palma Vecchio. There is no evidence in support of the greed with which he has been too long credited. Rather was he too extravagant. In 1656 he was declared bankrupt. His collections were sold and he was stripped even of his table linen. In his life, as in his art, there were heavy shadows; but the light shines out in his undaunted perseverance. For it was in the later years of his life, when he was moving from one humble abode to another, that some of his greatest works were produced. Rembrandt was twice married and had children, but none of them made any mark in the arts. He had numerous scholars, and his influence was felt throughout the whole Dutch School (*Modern Painters*, vol. iii. pt. iv. ch. iii. § 16; vol. iv. pt. v. ch. iii. §§ 11-19; vol. v. pt. ix. ch. vi. § 10; *On the Old Road*, i. 498-505).

A *tour de force* in the artist's speciality of contrasts of light and shade. Notice how a succession of these contrasts gradually renders the subject intelligible. "The eye falls at once upon the woman, who is dressed in white, passes then to the figure of Christ, which next to her is the most strongly lighted —and so on to Peter, to the Pharisees, to the soldiers, till at length it perceives in the mysterious gloom of the Temple, the High Altar with the worshippers on the steps" (Waagen: *Treasures of Art in Great Britain*, i. 353).

This picture, which was painted in 1644 for Jan Six, the well-known patron of Rembrandt, passed eventually into the possession of Mr. Angerstein. The poet Wordsworth, describing a visit he paid to the Angerstein collection, wrote to Sir George Beaumont in 1808: "Coleridge and I availed ourselves of your letters to Lawrence, and saw Mr. Angerstein's pictures. The day was very unfavourable, not a gleam of sun, and the clouds were quite in disgrace. The great picture of Michael Angelo and Sebastian (VII. 1) pleased me more than ever. The new Rembrandt has, I think, much, very much, in it to admire, but still more to *wonder at* rather than admire. I have seen many pictures of Rembrandt which I should prefer to it. The light in the *depth* of the temple is far the finest part of it:

and solitary light, with its impenetrable obscurity around, the characteristic feature of many of Rembrandt's best works, is just such an effect as would be produced by the one ray admitted into the lofty chamber of a mill from the small window, its ventilator" (Wornum: *Epochs of Painting*, 1864, p. 419).

indeed, it is the only part of the picture which gives me very *high* pleasure; but that does highly please me" (*Memorials of Coleorton*, ii. 49).

46. THE BLESSINGS OF PEACE.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130.

Room X.

This picture was presented in 1630 to King Charles I. by Rubens, when he came to England as accredited ambassador for the purpose of negotiating a peace with Spain. After the death of Charles, the Parliament sold the picture for £100. It then went to Italy, whence it was ultimately bought by the Marquis of Stafford for £3000, and by him presented to the National Gallery.[1]

The circumstances under which the picture was painted gave the clue to its meaning. Rubens came to urge Charles to conclude peace, and here on canvas he sets forth its blessings. In the centre of the picture is the Goddess of *Wisdom*, with Minerva's helmet on her head, her right hand resting on her spear, now to be used no more. Before her flies *War*, reluctantly, as if he dared not resist Wisdom, yet employing his shield, in order still to shelter *Discord*, with her

[1] Mr. Ruskin, writing to the *Times* in 1847, said of the then condition of the picture, "I have no hesitation in asserting that for the present it is utterly, and for ever partially, destroyed. I am not disposed lightly to impugn the judgment of Mr. Eastlake (that is, the then Keeper and subsequent Director, the late Sir C. L. Eastlake), but this was indisputably of all the pictures in the Gallery that which least required, and least could endure, the process of cleaning. It was in the most advantageous condition under which a work of Rubens can be seen; mellowed by time into more perfect harmony than when it left the easel, enriched and warmed, without losing any of its freshness or energy. The execution of the master is always so bold and frank as to be completely, perhaps even most agreeably, seen under circumstances of obscurity, which would be injurious to pictures of greater refinement; and, though this was, indeed, one of his most highly-finished and careful works (to my mind, before it suffered this recent injury, far superior to everything at Antwerp, Malines, or Cologne), this was a more weighty reason for caution than for interference. Some portions of colour have been exhibited which were formerly untraceable; but even these have lost in power what they have gained in definitiveness,—the majesty and preciousness of all the tones are departed, the balance of distances lost. Time may, perhaps, restore something of the glow, but never the subordination; and the more delicate portions of flesh tint, especially the back of the female figure on the left, and of the boy in the centre, are destroyed for ever" (*Arrows of the Chace*, i. 56, 57).

torch now extinguished. Last of all in the hateful train is *Malice*, whose very breath is fire, and who "endeth foul in many a snaky fold"—in the serpent's folds, which ever attend the hostilities of nations. Beneath Minerva's protection sits *Peace* enthroned, and gives the milk of human kindness for babes to suck. From above, Zephyrus, the soft warm wind, descends with the olive wreath—the emblem in all ages of public peace, whilst at her side stands the "all-bounteous Pan," with Amalthea's storied Horn of *Plenty*. A band of happy children, led by *Love* (whose torch, now that Discord's is gone out, burns aloft), approach to taste the sweets of Peace, and to minister to abundance. In the train of Plenty comes *Opulence*, bringing goblets, wreaths of pearl, and other treasures; whilst behind is *Music*, playing on her tambourine to celebrate the arts of peace. Last of all in the foreground is a leopard, not hurting or destroying any more, but playful as a lamb—

> All crimes shall cease, and ancient fraud shall fail;
> Returning Justice lift aloft her scale;
> Peace o'er the world her olive wand extend,
> And white-rob'd Innocence from heaven descend. . . .
> No more shall nation against nation rise,
> Nor ardent warriors meet with hateful eyes. . . .
> The lambs with wolves shall graze the verdant mead,
> And boys in flowery bands the tiger lead.
>
> POPE: *Messiah.*

47. THE ADORATION OF THE SHEPHERDS.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.

Room X.

A characteristic piece of "Bible by candle-light." There is, however, something spiritually instructive, as well as technically skilful, in the way in which such light there is all proceeds from him who came to be the light of the world: compared with this divine light that in the lantern of the shepherds pales and is ineffectual. The picture is dated 1646.

48. TOBIAS AND THE ANGEL.

Domenichino (Eclectic-Bologna: 1581–1641).

Room XIII.

Domenico Zampieri was a scholar of the Carraccis. Like Agostino, he was invited to Naples, and like him incurred the hostility of the trade unionism of the Neapolitan painters. The notorious triumvirate

of these painters, the "Cabal of Naples," were suspected of causing his death. At Rome also, where he worked for some years, he was much persecuted by rival artists. Accusations of plagiarism were levelled at him, and his more pushing competitors "decried him to such a degree that he was long destitute of all commissions." It is interesting to contrast the conditions of (literally) "cut-throat competition," under which the Italian painters of the decadence worked, with the Guild System of the Flemish (see p. 40), and the honourable time and piece work of the earlier Italians.

For the story of Tobias and the angel see under 781, p. 516.

49. THE PORTRAIT OF RUBENS.

Van Dyck (Flemish: 1599–1641). *Room X.*

Sir Anthony Van Dyck, the most distinguished of Rubens's pupils, is one of the many great artists whose gifts showed themselves almost from birth. He was the son of a glass-painter; at ten he had already begun to paint; at fifteen he entered Rubens's studio, and at nineteen he was himself a "master." For five years (1620-25) he was travelling and painting in Italy, with letters of introduction from Rubens; and on his return to Antwerp he at once became the great court-painter of his time. Queens visited him in his studio, and the nobility of three nations considered it an honour to be painted by him. He twice visited London—in 1620 and 1627, before he finally settled there in 1632. On his first presentation to Charles I. he obtained permission to paint the king and queen. He was appointed painter to the court, was knighted, and received a pension of £200. A town-house was given him at Blackfriars, and a country-house at Eltham. He "always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment that few princes were more visited or better served." For seven years Van Dyck worked at the portraits of the English aristocracy with indefatigable industry. Nearly half of all his known pictures are in this country (a large collection of them was brought together at the Grosvenor Gallery in 1887), but in the National Gallery he is at present incompletely represented: there are no pictures by him here either of women or of children, in both of which he excelled. The last two years of his life were mainly spent in travelling with his young wife, the grand-daughter of Lord Ruthven. He died when only forty-two, and was buried in the old church of St. Paul's.

The characteristics of Van Dyck's art will easily be gathered from the circumstances of his life. He is essentially the painter of princes. No more in him than in the other later Flemish artists is there anything romantic, anything spiritual. The difference between him and Teniers, for instance, is accidental rather than essential. They lived, says Mr. Ruskin, "the gentle at court, the simple in the pot-house;

and could indeed paint, according to their habitation, a nobleman or a boor, but were not only incapable of conceiving, but wholly unwishful to conceive, anything, natural or supernatural, beyond the precincts of the Presence and the tavern" (*Art of England*, p. 44). What distinguishes Van Dyck is the indelible mark of courtly grace and refinement which he gives to all his sitters. Nowhere clearer than in his portraits does one see the better side of the "Cavalier" ideal.

A portrait of special interest as having been much prized by Sir Joshua Reynolds, to whom it formerly belonged. When Mr. Angerstein bought it, the great Burke is said to have congratulated him on possessing Sir Joshua's "favourite picture." It is commonly called "The portrait of Rubens," but the principal figure does not greatly resemble the well-known face of Rubens; it is more probably a portrait of Luke Vostermann, a celebrated engraver of the time. He is discoursing, it would seem, on some point of art, suggested by the little statue which a man behind is holding.

50. ST. AMBROSE AND THEODOSIUS.

Van Dyck (Flemish: 1599–1641). *See under last picture. Room X.*

A copy, with some variations, of a large picture by Rubens now at Vienna. The subject is that described by Gibbon (ch. xxvii.) The Emperor Theodosius, for a massacre of the inhabitants of Thessalonica, was excommunicated by Ambrose, the Archbishop of Milan. "The emperor was deeply affected by his own reproaches, and by those of his spiritual father; and, after he had bewailed the mischievous and irreparable consequences of his own rash fury, he proceeded, in the accustomed manner, to perform his devotions in the great church of Milan. He was stayed in the porch by the Archbishop; who, in the tone and language of an ambassador of heaven, declared to his sovereign that private contrition was not sufficient to atone for a public fault, or to appease the justice of an offended Deity. Theodosius humbly represented that if he had contracted the guilt of homicide, David, the man after God's own heart, had been guilty not only of murder, but of adultery. 'You have imitated David in his crime, imitate then his repentance,' was the reply of the undaunted Ambrose."

Observe as an instance of picturesque ornament properly introduced in subordination to the figure subject, the robes

of St. Ambrose. "Tintoret, Titian, Veronese, Rubens, and Van Dyck would be very sorry to part with their figured stuffs and lustrous silks; and sorry, observe, exactly in the degree of their picturesque feeling. Should not *we* also be sorry to have Bishop Ambrose without his vest in that picture of the National Gallery? But I think Van Dyck would not have liked, on the other hand, the vest without the bishop. And I much doubt if Titian or Veronese would have enjoyed going into Waterloo House, and making studies of dresses upon the counters" (*Stones of Venice*, vol. i. ch. xx. § 13).

51. A JEW MERCHANT.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.

Room X.

One of the "heads of the people" whom Rembrandt saw around him; for the street in which he lived at Amsterdam swarmed with Dutch and Portuguese Jews. "In rendering human character, such as he saw about him, Rembrandt is nearly equal to Correggio, Titian, Tintoret, Veronese, or Velazquez; and the real power of him is in his stern and steady touch on lip and brow,—seen best in his lightest etchings,—or in the lightest parts of the handling of his portraits, the head of the Jew in our own Gallery being about as good and thorough work as it is possible to see of his" (*Academy Notes*, 1859, p. 52).

52. PORTRAIT OF GEVARTIUS.[1]

Van Dyck (Flemish: 1599–1641). *See under* 49, p. 142.

Room X.

A portrait of treble interest—for its own excellence, its painter, and its subject. In point of execution it has often been described as one of the finest portraits in the world. "The painting of the flesh," says Mrs. Jameson, "the light firm touch, the definite marking of each feature, are the wonder and despair of modern portrait painters." West, a former President of the Royal Academy, copied it, and to this day no picture in the Gallery is more often copied by students.

[1] This title, although it is not correct, is retained as the one under which the picture is widely known.

Their preference is justified by that of the painter himself, who "used to consider it his masterpiece, and before he had gained his great reputation carried it about with him from court to court, and patron to patron, to show what he could do as a portrait painter." Its greatness lies not only in its painting of a face, but in its representation of a character. The sitter is not Gevartius, but Cornelius van der Geest, an amateur of the arts and a friend of Rubens and Van Dyck. It is the grave learning of a scholar, the gentle refinement of an artist—notice especially "the liquid, living lustre of the eye"—that Van Dyck here puts before us.[1]

53. AN EVENING LANDSCAPE.

Albert Cuyp (Dutch: 1620–1691). *Room X.*

Cuyp was born at Dort—the son of an artist who was one of the founders of the Painters' Guild in that town. He was a brewer by trade, a deacon and elder of his church, and was a citizen of importance. As a painter, however, he had little reputation in his own country, and, as is the case with so many of the Dutch masters, it was in England that he was first appreciated. Even in 1750, one of his pictures sold for thirty florins; in 1876 one fetched at Christie's £5040. The high esteem in which his works are thus held is justified alike by their own merits and by his important position in the history of landscape art. He is, in the first place, the principal master of pastoral landscape, "representing peasant life and its daily work, or such scenery as may naturally be suggestive of it, consisting usually of simple landscape, in part subjected to agriculture, with figures, cattle, and domestic buildings." In this respect Cuyp is an interesting case of the detachment of an artist's life. He was born and lived in troublous times; but in looking at his works one would

[1] Since the above note was written, Mr. Watts, R.A., has called attention to this picture as "the one from which the modern student will learn more than from any I am acquainted with." "The eyes," he adds, "are miracles of drawing and painting. They are a little tired and overworked, and do not so much *see* anything as indicate the thoughtful brain behind. How wonderful the flexible mouth! with the light shining through the sparse moustache. How tremulously yet firmly painted. The ear: how set on . . . so throughout there is no part of this wonderful portrait that might not be examined and enlarged upon; but I would ask my fellow students to do this for themselves. Not a touch is put in for what is understood by 'effect.' Dexterous in a superlative degree, there is not in the ordinary sense a dexterous dab doing duty for honourable serious work: nothing done to look well at one distance or another, but to be right at every distance" (*Magazine of Art*, June 1889).

imagine (it has been said) "that he passed his whole life in Arcadia, untroubled by any more anxious thought than whether the sun would give the effect which he required for his paintings, or the cows stay long enough for him to depict them in their natural attitudes." Secondly, Cuyp has been called the "Dutch Claude," for he was the first amongst the Dutch to "set the sun in the sky." "For expression of effects of yellow sunlight, parts might be chosen out of the good pictures of Cuyp, which have never been equalled in art." It is sun*shine*, observe, that Cuyp paints, not sun *colour*. "Observe this accurately. Those easily understood effects of afternoon light, gracious and sweet so far as they reach, are produced by the softly warm or yellow rays of the sun falling through mist. They are low in tone, even in nature, and disguise the colours of objects. They are imitable even by persons who have little or no gift of colour, if the tones of the picture are kept low and in true harmony, and the reflected lights warm. But they never could be painted by great colourists. The fact of blue and crimson being effaced by yellow and gray, puts such effect at once out of the notice or thought of a colourist." The task of painting the sun *colour* was reserved for Turner; yet Cuyp's pictures had a great influence over him. "He went steadily through the subdued golden chord, and painted Cuyp's favourite effect, 'sun rising through vapour,' for many a weary year. But this was not enough for him. He must paint the sun in his strength, the sun rising *not* through vapour. If you turn to the Apollo in the 'Ulysses and Polyphemus' (XXII. 508), his horses are rising beyond the horizon —you see he is not 'rising through vapour,' but above it;—gaining somewhat of a victory over vapour, it appears. The old Dutch brewer, with his yellow mist, was a great man and a good guide, but he was not Apollo. He and his dray-horses led the way through the flats cheerily, for a little time; we have other horses now flaming out 'beyond the mighty sea'" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. i. § 19; vol. v. pt. ix. ch. xi. §§ 3, 4).

An interesting study in what is called "truth of tone" may be made with this picture—by which is meant the "exact relation and fitness of shadow and light, and of the hues of all objects under them; and more especially that precious quality of each colour laid on which makes it appear a quiet colour illuminated, not a bright colour in shade." Now with regard to this Mr. Ruskin says, "I much doubt if there be a single *bright* Cuyp in the world, which, taken as a whole, does not present many glaring solecisms in tone. I have not seen many fine pictures of his which were not utterly spoiled by the vermilion dress of some principal figure, a vermilion totally unaffected and unwarmed by the golden hue of the rest of the picture; and, what is worse, with little

distinction between its own illumined and shaded parts, so that it appears altogether out of sunshine, the colour of a bright vermilion in dead, cold daylight. . . . And these failing parts, though they often escape the eye when we are near the picture and able to dwell upon what is beautiful in it, yet so injure its whole effect that I question if there be many Cuyps in which vivid colours occur, which will not lose their effect and become cold and flat at a distance of ten or twelve paces, retaining their influence only when the eye is close enough to rest on the right parts without including the whole. Take, for instance, the large one in our National Gallery. (Seen at a distance) the black cow appears a great deal nearer than the dogs, and the golden tones of the distance look like a sepia drawing rather than like sunshine, owing chiefly to the utter want of aerial grays indicated through them" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. i. §§ 11, 19).

54. A WOMAN BATHING (dated 1654).

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.

Room XII.

"Those who have been in Holland," says Mrs. Jameson, "must often have seen the peasant girls washing their linen and trampling on it, precisely in the manner here depicted. Rembrandt may have seen one of them from his window, and snatching up his pencil and palette, he threw the figure on the canvas and fixed it there as by a spell." Possibly, however, the picture may be a Susannah—a subject of which Rembrandt was fond.

55. THE DEATH OF PROCRIS (*see under* 698).

Claude (French: 1600–1682). *See under* 2, p. 87.

Room XIV.

"A most pathetic picture," says Constable (who made a copy of it when it was in Sir George Beaumont's possession). "The expression of Cephalus is very touching; and, indeed, nothing can be finer than the way in which Claude has told that affecting story throughout. Procris has come from her concealment to die at the feet of her husband. Above her is a withered tree clasped by ivy, an emblem of love in death,—

while a stag seen on the outline of a hill, over which the rising sun spreads his rays, explains the cause of the fatal mistake. . . . It is the fashion to find fault with his figures indiscriminately, yet in his best time they are so far from being objectionable that we cannot easily imagine anything else according so well with his scenes ;—as objects of colour they seem indispensable. Wilson said to a friend who was talking of them in the usual manner, 'Do not fall into the common mistake of objecting to Claude's figures'" (Leslie's *Life of Constable*, p. 339).

56. LANDSCAPE WITH FIGURES.

Annibale Carracci (Eclectic-Bologna : 1560–1609). *See under* 9, p. 95. *Room XIII.*

57. THE CONVERSION OF ST. BAVON.

Rubens (Flemish : 1577–1640). *See under* 38, p. 130. *Room X.*

Bavon, a noble of Brabant, in the seventeenth century having determined to renounce the pomps and vanities of the world (his retinue is to be seen on the right), is met on the steps of the convent church by the bishop who is to receive him into his new life. To the left his goods are being given away to the poor, and above there is a group of ladies returning thanks for the noble penitent's conversion.

58. A STUDY OF TREES.

Claude (French : 1600–1682). *See under* 2, p. 87. *Room XIV.*

This picture, when in Sir George Beaumont's collection at Coleorton, was copied by Constable and called by him "The Little Grove." In 1823 Constable wrote to a friend, "I have likewise begun 'The Little Grove' by Claude ; a noonday scene 'which warms and cheers, but which does not inflame or irritate.' Through the depths of the trees are seen a waterfall and a ruined temple, and a solitary shepherd is piping to some goats and sheep:

> 'In closing shades and where the current strays,
> Pipes the lone shepherd to his feeding flocks.'"

(Leslie's *Life of Constable*, p. 119.)

59. THE BRAZEN SERPENT.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130.
Room X.

"It is interesting to observe the difference in the treatment of this subject by the three great masters, Michael Angelo, Rubens, and Tintoret. . . . Rubens and Michael Angelo made the fiery serpents huge boa-constrictors, and knotted the sufferers together with them. Tintoret makes . . . the serpents little flying and fluttering monsters, like lampreys with wings; and the children of Israel, instead of being thrown into convulsed and writhing groups, are scattered, fainting in the fields, far away in the distance. As usual, Tintoret's conception, while thoroughly characteristic of himself, is also truer to the words of Scripture. We are told that 'the Lord sent fiery serpents among the people, and they *bit* the people;' we are not told that they crushed the people to death. And, while thus the truest, it is also the most terrific conception. . . . Our instinct tells us that boa-constrictors do not come in armies; and we look upon the picture with as little emotion as upon the handle of a vase, or any other form worked out of serpents, when there is no probability of serpents actually occurring" (*Stones of Venice:* Venetian Index, "Rocco, Scuola di San," No. 24).

61. LANDSCAPE WITH FIGURES.

Claude (French: 1600–1682). *See under* 2, p. 87. *Room XIV.*

The history of this picture is curiously interesting as showing the passion in an earlier generation for Claude. It belonged to Sir George Beaumont, who valued it so highly that it was, we are told, his travelling companion. He presented it to the National Gallery in 1826, but unable to bear its loss begged it back for the rest of his life. He took it with him into the country, and on his death, two years later, his widow restored it to the nation.

Sir George Beaumont was not the only artist who thought highly of this little picture. Constable, we are told, "looked back on the first sight of this exquisite work as an important epoch in his life. . . . It is called *The Annunciation;* but the spring by which the female is seated, and the action of the angel who points to the buildings in the distance, leave little doubt that Claude's intention was to represent the first flight of

Hagar from the presence of her mistress" (Leslie's *Life of Constable*, 1845, p. 6).

62. A BACCHANALIAN DANCE.

Nicolas Poussin (French: 1594–1665). *See under* 39, p. 133. *Room XIV.*

Whence came ye, jolly Satyrs! whence came ye,
So many, and so many, and such glee?
Why have ye left your forest haunts, why left
Your nuts in oak-tree cleft?—
"For wine, for wine we left our kernel tree;
For wine we left our heath, and yellow brooms,
And cold mushrooms;
For wine we follow Bacchus through the earth;
Great god of breathless cups and chirping mirth!
Come hither, lady fair, and joinèd be
To our mad minstrelsy!"

KEATS: *Endymion.*

63. LANDSCAPE WITH FIGURES.

Annibale Carracci (Eclectic-Bologna: 1560–1609). *See under* 9, p. 95. *Room XIII.*

This picture was originally in the Giustiniani Palace at Rome; hence the figures are supposed to represent (as stated on the frame) Prince Giustiniani and his attendants returning from the chase.

64. RETURN OF THE ARK FROM CAPTIVITY.

Sebastien Bourdon (French: 1616–1671). *Room XIV.*

This picture was a great favourite with Sir Joshua Reynolds, to whom it once belonged. He cited it, together with a picture by Salvator Rosa, to the students of the Academy (Discourse xiv.) as an instance of the "poetical style of landscape," calling particular attention to the "visionary" character of "the whole and every part of the scene." The subject is the return of the ark by the Philistines to the valley of Bath-shemesh, as described in 1 Samuel vi. 10-14. The painter was one of the original twelve *anciens* of the old French Academy of painting, of which he died rector; he had formerly been painter to Queen Christina of Sweden, to whose country he had fled as a Protestant.

65. CEPHALUS AND AURORA.

Nicolas Poussin (French : 1554–1669). *See under* 39, p. 133. *Room XIV.*

None of the "learned" Poussin's pictures in the Gallery shows so well as this how steeped he was alike in the knowledge and in the feeling of Greek mythology. Cephalus was a Thessalian prince whose love of hunting carried him away at early dawn from the arms of his wife Procris (see under 698, p. 485). Hence the allegorical fable of the loves of Cephalus and Aurora, the goddess of the dawn, and her attempt to rival Procris in his affections. Cephalus here half yields to Aurora's blandishments, but a little Cupid holds up before him the portrait of his wife and recalls her love to his mind. Behind is Aurora's car, in which she is drawn by the white-winged Pegasus across the sky. But Pegasus, with that intermingling of many ideas which is characteristic of all Greek myths, is also "the Angel of the Wild Fountains: that is to say, the fastest flying or lower rain-cloud, winged, but racing as upon the earth."[1] Hence beside him sleeps a river-god, his head resting on his urn. But the mountain top is tipped with dawn; and behind, one sees a Naiad waking. Farther still beyond, in a brightening horizon, the form of Apollo, the sun-god whose advent follows on the dawn, is just apparent, his horses and his car melting into the shapes of morning clouds.[2]

66. A LANDSCAPE: AUTUMN MORNING.

Rubens (Flemish : 1577–1640). *See under* 38, p. 130. *Room X.*

Rubens "perhaps furnishes us with the first instances of complete, unconventional, unaffected landscape. His treatment is healthy, manly, and rational, not very affectionate, yet often condescending to minute and multitudinous detail;

[1] See *Modern Painters*, vol. v. pt. vii. ch. iv, § 13.

[2] Mr. Ruskin (*ibid.*, vol. ii. pt. iii. sec. ii. ch. iv. § 16) notices this treatment of Apollo under the head of "Imagination Contemplative," as an instance of an imaginative abstraction "in which the form of one thing is fancifully indicated in the matter of another; as in phantoms and cloud shapes, the use of which, in mighty hands, is often most impressive, as in the cloudy-charioted Apollo of Nicolo Poussin in our own Gallery, which the reader may oppose to the substantial Apollo in Wilson's Niobe," see XVII. 110, p. 184.

always, as far as it goes, pure, forcible, and refreshing, consummate in composition, and marvellous in colour" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 15). Notice especially the sky. "The whole field of ancient landscape art affords, as far as we remember, but one instance of any effort whatever to represent the character of the upper cloud region. That one instance is the landscape of Rubens in our own Gallery, in which the mottled or fleecy sky is given with perfect truth and exquisite beauty" (*ibid.*, vol. i. pt. ii. sec. iii. ch. ii. § 9). Rubens's skill in landscape was partly due to fondness for the scenery he depicted. This picture was painted when he was at Genoa, but it is a purely Flemish scene—a broad stretch of his own lowlands, with the castle of Stein, it is said, which was afterwards his residence, near Mechlin, in the background, with Flemish waggon and horses fording a brook, and with a sportsman in the immediate foreground, carrying an old-fashioned firelock, intent on a covey of partridges. "The Dutch painters are perfectly contented with their flat fields and pollards; Rubens, though he had seen the Alps, usually composes his landscapes of a hayfield or two, plenty of pollards and willows, a distant spire, a Dutch house with a moat about it, a windmill, and a ditch" (*ibid.*, vol. iii. pt. iv. ch. xiii. § 20). The Dutch painters agreed, in fact, with the Lincolnshire farmer in Kingsley's *Alton Locke*, whom Mr. Ruskin goes on to quote: "None o' this here darned ups and downs o' hills, to shake a body's victuals out of his inwards," but "all so vlat as a barn's vloor, for vorty mile on end—there's the country to live in!"

This picture is one of four "seasons." (Spring is in the late Sir R. Wallace's collection, Summer and Winter are in the Royal collection at Windsor.) It was presented to the nation by Sir George Beaumont. The painter Haydon, describing a visit to Sir George at Coleorton, writes: "We dined with the Claude and Rembrandt before us, breakfasted with the Rubens landscape, and did nothing morning, noon, or night but think of painting, dream of painting, and wake to paint again." The picture is referred to also by Wordsworth in a very interesting passage. "I heard the other day," he writes to Sir George Beaumont, "of two artists, who thus expressed themselves upon the subject of a scene among our lakes: 'Plague upon those vile enclosures!' said one; 'they spoil everything.' 'Oh,' said the other, 'I

never *see* them.' Glover was the name of this last. Now, for my part, I should not wish to be either of these gentlemen, but to have in my own mind the power of turning to advantage, wherever it is possible, every object of Art and Nature as they appear before me. What a noble instance, as you have pointed out to me, has Rubens given of this in that picture in your possession, where he has brought, as it were, a whole country into one landscape, and made the most formal partitions of cultivation, hedgerows of pollard willows, conduct the eye into the depths and distances of his picture: and thus, more than by any other means, has given it that appearance of immensity which is so striking" (*Memorials of Coleorton*, ii. 135).

67. THE HOLY FAMILY AND ST. GEORGE.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130.

Room X.

On the left are the usual incidents of a "Riposo," or Repose in Egypt. St. Joseph is asleep, and the mule browses on the bank of the stream, while John the Baptist and attendant angels play with the Lamb. The Holy Child is on its mother's knee, and to them St. George is presenting his proselyte, the heathen princess whom he had saved from the dragon (see under VII. 16, p. 109). The dragon, now bridled with her girdle, follows her meekly, and St. George, as he introduces her to the mysteries of Christianity, plants the banner of the Faith. With the holy mother is St. Mary Magdalen—a penitent sinner herself, like the heathen princess, whom she now ushers into the Holy Presence.

Such appears to be the subject. As for the manner in which it is treated, it is interesting to know that the figures are portraits of the painter himself and his family. Rubens "is religious, too, after his manner; hears mass every morning, and perpetually uses the phrase 'by the grace of God,' or some other such, in writing of any business he takes in hand; but the tone of his religion may be determined by one fact. We saw how Veronese painted himself and his family as worshipping the Madonna. Rubens has also painted himself in an equally elaborate piece.[1] But they are not *wor-*

[1] Mr. Ruskin is here speaking of the somewhat similar "St. George" picture in the Church of St. James at Antwerp.

shipping the Madonna. They are *performing* the Madonna, and her saintly entourage" (*Modern Painters*, vol. v. pt. ix. ch. vi. § 9).

68. A VIEW NEAR ALBANO.

Gaspar Poussin (French: 1613–1675). *See under* 31, p. 122).
Room XIV.

"A woody landscape"—which in nature would be a mass of intricate foliage—"a mere confusion of points and lines between you and the sky. . . . This, as it comes down into the body of the tree, gets closer, but never opaque; it is always transparent, with crumbling lights in it letting you through to the sky; then, out of this, come, heavier and heavier, the masses of illumined foliage, all dazzling and inextricable, save here and there a single leaf on the extremities: then, under these, you get deep passages of broken irregular gloom, passing into transparent, green-lighted, misty hollows . . . all penetrable and transparent, and, in proportion, inextricable, and incomprehensible, except where across the labyrinth and mystery of the dazzling light and dream-like shadow, falls, close to us, some solitary spray, some wreath of two or three motionless large leaves, the type and embodying of all that in the rest we feel and imagine, but can never see.

"Now, with thus much of nature in your mind, go to Gaspar Poussin's 'View near Albano.' It is the very subject to unite all these effects, a sloping bank shaded with intertwined forest. And what has Gaspar given us? A mass of smooth, opaque, varnished brown, without one interstice, one change of hue, or any vestige of leafy structure, in its interior, or in those parts of it, I should say, which are intended to represent interior; but out of it, over it rather, at regular intervals, we have circular groups of greenish touches, always the same in size, shape, and distance from each other, containing so exactly the same number of touches each, that you cannot tell one from another. There are eight or nine and thirty of them, laid over each other like fish-scales; the shade being most carefully made darker and darker as it recedes from each until it comes to the edge of the next, against which it cuts in the same sharp circular line, and then begins to decline again, until the canvas is covered with about as

much intelligence or feeling of art as a house-painter has in marbling a wainscot, or a weaver in repeating an ornamental pattern. What is there in this, which the most determined prejudice in favour of the old masters can for a moment suppose to resemble trees? It is exactly what the most ignorant beginner, trying to make a complete drawing, would lay down; exactly the conception of trees which we have in the works of our worst drawing-masters, where the shade is laid on with the black lead and stump, and every human power exerted to make it look like a kitchen grate well polished"[1] (*Modern Painters*, vol. i. pt. ii. sec. vi. ch. i. §§ 16-19). A further "untruth of vegetation" is the perpetration of the bough at the left-hand upper corner. This is "a representation of an ornamental group of elephants' tusks, with feathers tied to the end of them. Not the wildest imagination could ever conjure up in it the remotest resemblance to the bough of a tree. It might be the claws of a witch, the talons of an eagle, the horns of a fiend; but it is a full assemblage of every conceivable falsehood which can be told respecting foliage, a piece of work so barbarous in every way, that one glance at it ought to prove the complete charlatanism and trickery of the whole system of the old landscape painters" (*ibid.*, § 7).

69. ST. JOHN PREACHING IN THE WILDERNESS.

Pietro Francesco Mola (Eclectic-Bologna: 1612–1668).

Room XIII.

Mola, a native of Milan, and the son of an architect, studied first at Rome and Venice, but afterwards at Bologna—returning ultimately to Rome, where he held the office of President of the Academy of St. Luke.

> The last, and greatest, herald of Heav'n's King,
> Girt with rough skins, hies to the desert wild: . . .
> There burst he forth—"All ye whose hopes rely
> On God! with me amidst these deserts mourn;
> Repent! repent! and from old errors turn."
> Who listen'd to his voice, obey'd his cry?
> Only the echoes, which he made relent,
> Rung from their flinty caves—Repent!—repent!
>
> DRUMMOND OF HAWTHORNDEN: *Flowers of Zion.*

[1] See also the adjoining picture, 98, in which the tree is said by Mr. Ruskin to be a "a mere jest" compared to this.

70. CORNELIA AND HER JEWELS.

Alessandro Varotari, called *Padovanino* (Venetian: 1590–1650). *Room XIII.*

Cornelia, a noble Roman lady, daughter of the elder Scipio Africanus, and mother of the Gracchi, was visited by a friend, who ostentatiously exhibited her jewels. Cornelia being asked to show hers in turn, pointed to her two sons, just then returning from school, and said, "These are my jewels."

71. A PARTY OF MULETEERS.

Jan Both (Dutch: 1610–1662). *Room X.*

Jan Both, the son of a glass-painter, was one of the first "Italianisers" in landscape. He travelled in Italy, and unlike Rubens, who even at Genoa painted only the Netherlands, Both always adopted Italian scenery. The influence also of Claude, whose works he would have seen at Rome, is very perceptible in Both's pictures.

A reminiscence doubtless of one of Both's journeys in the Italian lake district. One may recall the reminiscence of Italy by another northern traveller—

> Know'st thou the mountain bridge that hangs on cloud?
> The mules in mist grope o'er the torrent loud,
> In caves lie coil'd the dragon's ancient brood,
> The crag leaps down and over it the flood:
> Know'st thou it, then?
> 'Tis there! 'tis there
> Our way runs; O my father, wilt thou go?
> MIGNON'S song in *Wilhelm Meister*:
> Carlyle's translation.

72. LANDSCAPE WITH TOBIAS AND THE ANGEL.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137. *Room X.*

73. THE CONVERSION OF ST. PAUL.

Ascribed to Ercole di Giulio Grandi (Ferrarese: died 1531). *Room V.*

The confused character of this picture is sufficiently shown by the fact that whilst the official designation is as above, other critics have called it the "Destruction of Sennacherib." For a masterpiece by Ercole, see 1119, p. 627. The ascription to him of this inferior work is decidedly doubtful.

74. A SPANISH PEASANT BOY.

Murillo (Spanish: 1618–1682). *See under* 13, p. 105. *Room XV.*

Look at this and the other little boy near it (176), and you will see at once the secret of Murillo's popularity. "In a country like Spain he became easily the favourite of the crowd. He was one of themselves, and had all the gifts they valued. Not like Velazquez, reproducing by choice only the noble and dignified side of the national character, Murillo could paint to perfection either the precocious sentiment of the Good Shepherd with the lamb by his side, or the rags and happiness of the gipsy beggar boy" (W. B. Scott's *Murillo*, p. 76)—

Poor and content is rich and rich enough.

75. ST. GEORGE AND THE DRAGON.

Domenichino (Eclectic-Bologna: 1581–1641). *See under* 48, p. 141. *Room XIII.*

Compare this conventional representation of the subject with the imaginative one by Tintoretto (VII. 16, p. 109). Amongst points of comparison notice the absence of anything terrible in the dragon, the crowd of spectators (on the walls in the distance), St. George's helmet; and where is his spear?

76. CHRIST'S AGONY IN THE GARDEN.

After *Correggio*. *See under* 10, p. 96. *Room IX.*

This is a copy of a picture in the Duke of Wellington's gallery at Apsley House, which was taken in Joseph Buonaparte's carriage at the battle of Vittoria, returned to the King of Spain, and by him presented to the Great Duke.

77. THE STONING OF ST. STEPHEN.

Domenichino (Eclectic-Bologna: 1581–1641). *See under* 48, p. 141. *Room XIII.*

78*. *THE HOLY FAMILY.*

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158.

This picture had fallen into such a bad state of preservation that it has not latterly been exhibited to the public, but it is

very widely known from engravings, etc. The picture is full of "the grace of Reynolds" and of his mastery of the painter's art. "As showing gigantic power of hand, joined with utmost accuracy and rapidity, the folds of drapery under the breast of the Virgin are perhaps as marvellous a piece of work as could be found in any picture, of whatever time or master." But the picture is very instructive also, as showing Reynolds's limitations (see under XVI. 111, p. 186). Compare this group with any similar one by the old Italian masters, and it will be felt at once that "beautiful as it is, this Holy Family has neither dignity nor sacredness other than those which attach to every group of gentle mother and ruddy babe." Reynolds indeed could not paint a Madonna, "for surely this dearest pet of an English girl, with the little curl of lovely hair under her ear, is *not* one."[1] Mr. Ruskin notes, further, how, "owing to the utter neglect of all botanical detail, this 'Holy Family' has lost every atom of ideal character, and reminds us of nothing but an English fashionable flower-garden; the formal pedestal adding considerably to this effect" (*Sir Joshua and Holbein*, in *O. O. R.*, i. 221-236; *Modern Painters*, vol. i. preface to 2nd ed., p. xxviii.)

78. LANDSCAPE WITH RUINS.

Nicolas Berchem (Dutch: 1620–1683). *Octagon Room.*

Although Berchem's pictures were mostly painted in Holland, they were generally of Italian scenes. The mannerism and monotony of his works accord with what is told of his life. In 1665, when at the height of his reputation, he sold his labour to a dealer, from early in the morning to four in the afternoon, for ten florins a day. His wife, it appears, kept the purse, and is said to have doled him out very scanty supplies,—a precaution which was perhaps necessary, as Berchem had a weakness for Italian drawings, his collection of which sold at his death for 12,800 florins.

79. THE GRACES DECORATING A STATUE OF HYMEN.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792). *Room XVI.*

Sir Joshua, the first President of the Royal Academy, was born in Devonshire, at Plympton Earl. His pictures are remarkable for the

[1] Charles Lamb is more severe than Mr. Ruskin. "Here," he says, "for a Madonna Sir Joshua has substituted a sleepy, insensible, un-

impression of facility they give, and much of the talent which produced them was, it is clear, innate. "Done by Joshua out of pure idleness," wrote his father over a drawing which the boy had done in his exercise-book. "While I am doing this," wrote Joshua himself of his drawing, a few years later, "I am the happiest creature alive." The artistic instinct must have been very strong in the lad to surmount the obstacles of circumstance. "I am inclined to think," says Mr. Ruskin, "considering all the disadvantages of circumstances and education under which his genius was developed, that there was perhaps hardly ever born a man with a more intense and innate gift of insight into human nature than our own Sir Joshua Reynolds. Considered as a painter of individuality in the human form and mind, I think him, even as it is, the prince of portrait painters. Titian paints nobler pictures, and Van Dyck had nobler subjects, but neither of them entered so subtly as Sir Joshua did into the minor varieties of human heart and temper; and when you consider that, with a frightful conventionality of social habitude all around him, he yet conceived the simplest types of all feminine and childish loveliness;—that in a northern climate, and with gray, and white, and black, as the principal colours around him, he yet became a colourist who can be crushed by none, even of the Venetians;—and that with Dutch painting and Dresden china for the prevailing types of art in the saloons of his day, he threw himself at once at the feet of the great masters of Italy, and arose from their feet to share their throne—I know not that in the whole history of art you can produce another instance of so strong, so unaided, so unerring an instinct for all that was true, pure, and noble" (*Two Paths*, § 63). It was some time before Reynolds had the opportunity of studying his favourite Italian masters in their own country. When he was eighteen he was sent up to London to study under Hudson (see XVII. 1224, p. 691); after two years he had made such good progress as to estrange his master. After a year spent at Plymouth, he came up to London again; but upon his father's death he returned in 1746 to Plymouth, and, with his sisters to keep house for him, established himself there as a portrait painter. The urbanity of manner which distinguished him through life soon won him friends and patrons. Amongst these was Lord Edgcumbe, who introduced him to Captain Keppel (see 886, p. 551). Keppel was about to sail for the Mediterranean, and knowing how much Reynolds's mind was set on going to Italy, offered to take him on board his own ship, the *Centurion*. In May 1749 they set sail, and till the end of the year Reynolds stayed with the Governor of Minorca, painting portraits. He thus obtained the necessary funds for his Italian tour, and for two years he studied in Rome. Of his first impressions there he has left us a minute account, recording especially his original disappointment,

motherly girl—one so little worthy to have been selected as the mother of the Saviour, that she seems to have neither heart nor feeling to entitle her to become a mother at all."

his humility (it was necessary, he says, to become before the great masters "as a little child"), his subsequent enthusiasm, and his diligence in studying and copying. He paid for this diligence dearly, for he caught a bad cold in the Vatican corridors, and thus contracted the deafness from which he suffered throughout life. From Rome he went to Parma, Florence, and Venice; and though he did not say so much about the pictures at these cities, there can be no doubt that they influenced his own art far more than those at Rome. At Parma he came under Correggio's influence, of which there is record in the St. John of his Holy Family (78, p. 157), copied from Correggio's Cupid (IX. 10, p. 96). At Venice he learnt yet more; indeed, one may suspect that though Raphael and Michael Angelo served to grace his Discourses, Titian was his real flame. "To possess a real, fine picture by that great master," he once said, "I would willingly ruin myself." Having thus "cast himself at the feet" of the great masters of Italy, Reynolds returned to London in 1752 "to share their throne." He settled first in St. Martin's Lane, afterwards in Great Newport Street, and finally (from 1760 onwards) in Leicester Square, where his house, No. 47, may still be seen, nearly opposite to the site of Hogarth's. Lord Edgcumbe busied himself to obtain clients for Reynolds, and the results of his Italian studies soon made themselves apparent. His portraits were unlike those of a previous generation. "Ah, Reynolds," said a rival of the old school, "this will never answer: you don't paint in the least like Sir Godfrey—Shakespeare in poetry and Kneller in painting, damme!" But Reynolds hit the taste of the town for all that, and his studio soon became crowded, says one of his biographers, "with women who wished to be transmitted as angels, and men who wished to appear as heroes and philosophers." From this time forward Reynolds's life was one of unbroken success; other painters arose from time to time to divide his popularity—Opie, Gainsborough, Hoppner—but Reynolds's supremacy was never seriously threatened. In 1768, when the Royal Academy was founded, he was elected President by acclamation, and was knighted by the king—an honour which has ever since been offered to the holder of that office. In 1773 he was made a D.C.L. of Oxford, and was elected Mayor of Plympton, a distinction, he told the king, that gave him more pleasure than any he had ever received, "excepting that which your majesty so graciously conferred on me." One can trace Reynolds's rising reputation in his ascending scale of prices more clearly than in external honours. His price for a head was originally five guineas; in 1755 he raised it to twelve. Five years later it was twenty-five; and he then moved into his big house and set up his famous grand chariot, with the four seasons painted on its panels. Ten years later the price for a Reynolds's portrait was thirty-five guineas, whilst in his later years it was fifty. The painter's industry may be judged from the fact that at a time when his price was twenty-five guineas, he told Johnson that he was making £6000 a year. He received six sitters a day, and calculated upon being able to paint a portrait in four hours. He kept

prints of all his pictures in a portfolio, and allowed his sitters to select therefrom the style they preferred. He was not above a little gentle falsehood, which, however, he "discreetly touched, just enough to make all men noble, all women lovely: 'we do not need this flattery often, most of those we know being such; and it is a pleasant world, and with diligence,—for nothing can be done without diligence,—every day till four (says Sir Joshua), a painter's life is a happy one'" (*Sir Joshua and Holbein*, reprinted in *O. O. R.*, i. 233). There was, however, high effort behind this happy diligence. "Labour," Sir Joshua told the Academy students, "is the only solid price of fame, and there is no easy method of becoming a great painter." And what he preached, he practised. "Whenever a new sitter came to him for a portrait," says his pupil, Northcote, "he always began it with a full determination to make it the best picture he had ever painted." To industry in his own pursuit, Sir Joshua added a high sense of public duty. The Academy dinners were started by him, and his famous Discourses are a collection of the addresses he delivered to the students at the annual prize-giving. The burden of his advice was "study the old masters"; and that examples might not be wanting, he offered the Academy his collection of pictures at a very low price—an offer which they declined. A quarrel with the Academy, of which this refusal was perhaps the outcome, was the one embitterment of his life. The quarrel was over the election of a Professor of Perspective, in which they chose Fuseli instead of his candidate, Bonomi. This was in 1789, and in the same year his eyesight failed him. His final Discourse was delivered December 10, 1790; he was afterwards seized with a liver complaint, and after a long illness, "borne," said Burke, "with a mild and cheerful fortitude," he died, on February 23, 1792. He was buried in St. Paul's Cathedral, by the side of Sir Christopher Wren, and his eulogy was written by Burke, who spoke of him as "one of the most memorable men of his time, and the first Englishman who added the praise of the elegant arts to the other glories of his country."

What, then, precisely is it that Reynolds added, or introduced, to the art record of his country? First and foremost the gift of "portraiture of living people—a power so accomplished in him that nothing is left for future masters but to add the calm of perfect workmanship to his vigour and felicity of perception" (Oxford *Lectures on Art*, § 15). It is interesting to connect this gift of faithful portraiture in Reynolds's case, as in that of Velazquez (see p. 237), with charm of character. "The swiftest of painters," he was also "the gentlest of companions." "Two points of bright peculiar evidence are given by the sayings of the two greatest literary men of his day, Johnson and Goldsmith. Johnson, who, as you know, was always Reynolds's attached friend, had but one complaint to make against him, that he hated nobody: 'Reynolds,' he said, 'you hate no one living; I like a good hater!' Still more significant is the little touch in Goldsmith's 'Retaliation.' You recollect how in that poem he describes the various persons who met

at one of their dinners at St. James's Coffee-house, each person being described under the name of some appropriate dish. You will often hear the concluding lines about Reynolds quoted—

He shifted his trumpet, etc. ;

less often, or at least less attentively, the preceding ones, far more important—

Still born to improve us in every part,
His pencil our faces, his *manners our heart ;*

and never, the most characteristic touch of all, near the beginning—

Our dean shall be venison, just fresh from the plains ;
Our Burke shall be tongue, with a garnish of brains ;
To make out the dinner, full certain I am,
That Rich is anchovy, and *Reynolds is lamb* "

(*Two Paths*, § 64). But if Reynolds's gift of veracity in portraiture was thus primarily due to his largeness of mind and gentleness of temper, it was cultivated by habits of close attention. Johnson, in talking to Boswell of their common friend, laid stress on both points. "Sir Joshua Reynolds, sir," he said at one time, "is the most invulnerable man I know ; the man with whom if you should quarrel you would find the most difficulty how to abuse." "I know no man," he said at another time, "who has passed through life with more observation than Sir Joshua." And so said Sir Joshua himself. "The effect of every object that meets a painter's eye may give him a lesson, *provided his mind is calm*, unembarrassed with other objects, and open to instruction." It was by this close observation that Sir Joshua cultivated his faculty of catching a true likeness. Madame d'Arblay (Miss Burney) relates how one day when she was dining with Sir Joshua at Richmond, she chanced to see him looking at her in a peculiar way. She said to him, "I know what you are thinking about." "Ay," he said, "you may come and sit to me now whenever you please." They had often met ; but he at last caught *the* phase of her which was best. But to this faculty he added a second requisite of great art—namely, keen perception of beauty. "The grace of Reynolds" has passed almost into a proverb ; "his portraits," said Burke, "remind the spectator of the invention and the amenity of landscape. In painting portraits he appeared not to be raised upon that platform, but to descend upon it from a higher sphere." And then, whilst thus true and beautiful, Reynolds's work is magnificently skilful. He is "usually admired for his dash and speed. His true merit is in an ineffable subtlety combined with this speed. The tenderness of some of Reynolds's touches is quite beyond telling" (*Modern Painters*, vol. iv. pt. v. ch. iv. § 16 *n.*) So, then, we have in Reynolds the three motives which must be present in all great pictorial art. "He rejoices in showing you his *skill ;* and those of you who succeed in learning what painter's work really is, will one day rejoice

also, even to laughter—that highest laughter which springs of pure delight, in watching the fortitude and the fire of a hand which strikes forth its will upon canvas as easily as the wind strikes it on the sea. He rejoices in all abstract *beauty* and rhythm and melody of design ; he will never give you a colour that is not lovely, nor a shade that is unnecessary, nor a line that is ungraceful. But all his power and all his invention are held by him subordinate,—and the more obediently because of their nobleness,—to his true leading purpose of setting before you such *likeness* of the living presence of an English gentleman or an English lady, as shall be worthy of being looked upon for ever" (Oxford *Lectures on Art*, § 102). But Reynolds, it should be noticed finally, had to the full the defects of his qualities. "How various the fellow is," said Gainsborough of him. But though various within his range (look for instance from this portrait of a veteran, across the room to the infant Samuel in prayer), that range itself was curiously limited. He painted English gentlemen and English ladies and English children to perfection ; but he seldom painted anything else. He was for ever preaching the praises of an art loftily ideal in its character ; but though he ends his last lecture in the Academy with "the *name* of Michael Angelo," he "never for an instant thought of following out the purposes of Michael Angelo, and painting a Last Judgment upon Squires, with the scene of it laid in Leicestershire" (*Fors Clavigera*, 1874, p. 197, and *cf. O. O. R.*, i. 223-225). There is, however, a more serious drawback than Sir Joshua's limitation of range. Compare him with the best of the old masters, and it will be seen that beside theirs his work, "at its best, is only magnificent sketching ; giving indeed, in places, a perfection of result unattainable by other methods, and possessing always a charm of grace and power exclusively its own ; yet, in its slightness addressing itself, purposefully, to the casual glance and common thought—eager to arrest the passer-by, but careless to detain him ; or detaining him, if at all, by an unexplained enchantment, not by continuance of teaching, or development of idea" (*O. O. R.*, i. 230). The want of permanence in Sir Joshua's pigments, to which allusion has already been made, was largely due to his frequent experiments. He was convinced that the old masters had some secret which the moderns had lost, and he even cut some of their pictures to pieces to try and find it. "The wonder is," said Haydon, with reference to some of Reynolds's experimental substances, "that the pictures did not crack beneath the brush." They are cracking all too fast now. When a collection of them was exhibited at the Grosvenor Gallery in 1884, "it was seen," said Mr. Ruskin, "broadly speaking, that neither the painter knew how to paint, the patron to preserve, nor the cleaner to restore" (*Art of England*, p. 248). The visitor who feels in a less stern mood, may prefer Sir George Beaumont's conclusion. Even a hundred years ago it was complained that Sir Joshua "made his pictures die before the man." "Never mind," said Sir George, "a faded portrait by Reynolds is better than a fresh one by any one else."

A fancy portrait of the three beautiful daughters of Sir William Montgomery. The Hon. Mrs. Gardner, mother of the Earl of Blessington (who bequeathed the picture to the nation), is in the centre; on the left, the Marchioness Townshend; on the right, Mrs. Beresford. "The Miss Montgomerys," says Moore in his *Memoirs*, "to whose rare beauty the pencil of Sir Joshua has given immortality, were among those whom my worthy preceptor most boasted of as pupils; and I remember his description of them long haunted my boyish imagination as though they were not earthly-born women, but some spiritual 'creatures of the element.'" It is exactly in this spirit that Sir Joshua has painted them. "Great, as ever was work wrought by man. In placid strength, and subtlest science, unsurpassed;—in sweet felicity, incomparable. If you truly want to know what good work of painter's hand is, study those two pictures [1] from side to side, and miss no inch of them: in some respects there is no execution like it; none so open in the magic. For the work of other great men is hidden in its wonderfulness—you cannot see how it was done. But in Sir Joshua's there is no mystery: it is all amazement. No question but that the touch was so laid; only that it *could* have been so laid, is a marvel for ever. So also there is no painting so majestic in sweetness. He is lily-sceptred: his power blossoms, but burdens not. All other men of equal dignity paint more slowly; all others of equal force paint less lightly. Tintoret lays his line like a king marking the boundaries of conquered lands; but Sir Joshua leaves it as a summer wind its trace on a lake; he could have painted on a silken veil, where it fell free, and not bent it. Such at least is his touch when it is life that he paints: for things lifeless he has a severer hand. If you examine the picture of the Graces you will find it reverses all the ordinary ideas of expedient treatment. By other men flesh is firmly painted, but accessories lightly. Sir Joshua paints accessories firmly, flesh lightly;—nay, flesh not at all, but spirit. The wreath of flowers he feels to be material; and gleam by gleam strikes fearlessly the silver and violet leaves out of the darkness. But the three maidens are less substantial than rose petals. No flushed nor frosted tissue that ever faded in night-wind is so tender as they; no hue may

[1] This one and the "Holy Family" (78*).

reach, no line measure, what is in them so gracious and so fair. Let the hand move softly—itself as a spirit; for this is Life, of which it touches the imagery" (*Sir Joshua and Holbein*, in *O. O. R.*, i. 221-223). Yet there is a shadow upon the fair flowers of Sir Joshua's fancy. The three daughters, as we have seen, all made "good matches," and the painter with that graceful flattery of his, pictures them as Graces decorating a statue of the God of Marriage. But "the world round these painters had become sad and proud, instead of happy and humble;—its domestic peace was darkened by irreligion, its national action fevered by pride. And for the sign of its Love, the Hymen, whose statue this fair English girl, according to Reynolds's thought, has to decorate, is blind, and holds a coronet" (Oxford *Lectures on Art*, § 183).

80. THE MARKET CART.

T. Gainsborough, R.A. (British: 1727–1788). *See also under* 308, p. 291. *Room XVIII.*

It is recorded that Reynolds once, at an Academy Banquet, proposed the health of Gainsborough as "the best landscape painter," and that Wilson (of whose presence Reynolds was unaware) added, "and the best portrait painter." Neither of them was far wrong, for to Gainsborough there belongs also the distinction of being the founder of the English School of landscape. Wilson, as we shall see, was an "Italianiser" and an imitator. But Gainsborough was English both in his subjects and in his treatment of them. "He did not wait until a spirit from on high should influence him under other skies; he never left his island; and the Suffolk woods always seemed to him the most beautiful in the world." The same limitation, indeed, of subject which may be noticed in the figure-pieces by him and Reynolds, appears also in Gainsborough's landscapes: "no noble natural scenes, far less any religious subject:—only market-carts; girls with pigs; woodmen going home to supper; watering-places; gray cart-horses in fields, and such like" (*Sir Joshua and Holbein*, in *O. O. R.*, i. 227). In his treatment of these simple Suffolk subjects, Gainsborough was true to that fidelity to nature which has ever since characterised the English School of landscape. Here too, however, there are limitations to be noticed. We have seen how the old masters (see for instance Titian's "Bacchus and Ariadne," VII. 35, p. 126) bestowed much delicate and affectionate care on their foregrounds; "and on this their peculiar excellence I should the more earnestly insist, because it is of a kind altogether neglected by the English School, and with most unfortunate results; many of our best painters missing their deserved rank solely from the want of it, as Gainsborough. . . . He has great

feeling for masses of form and harmony of colour; but in the detail gives nothing but meaningless touches; not even so much as the species of tree, much less the variety of its leafage, being ever discernible. . . . Their colour, too, is in some measure dependent on a bituminous brown and conventional green, which have more of science than of truth in them" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. §§ 9, 17; *Elements of Drawing*, p. 164).

81. THE VISION OF ST. AUGUSTINE.

Garofalo (Ferrarese: 1481–1559). *Room V.*

Benvenuto Tisi, called Garofalo[1] from the village of that name on the Po to which his family belonged, has been described as "the miniature Raphael," and his works were at one time much sought after: hence their frequent occurrence in public galleries. He was engaged for some time at Rome, assisting Raphael in the frescoes of the Vatican, but ultimately settled again at Ferrara, where, according to Vasari, who was entertained by him there, he lived a particularly happy and busy life, being "cheerful of disposition, mild in his converse, warmly attached to his friends, beyond measure affectionate and devoted, and always supporting the trials of his life with patient resignation." These trials were very heavy, for soon after he was forty he lost the sight of one eye, and for the last nine years of his life he was totally blind.

A well-known incident in the life of St. Augustine, Bishop of Hippo in Africa (A.D. 354-430), one of the "doctors" of the Christian church whose writings have had a greater effect than those probably of any one man on the beliefs and lives of succeeding Christian ages. Whilst busied, he tells us, in writing his discourse on the Trinity, he one day beheld a child, who, having dug a hole in the sand, was bringing water, as children at the seaside do, to empty the sea into his hole. Augustine told him it was impossible. "Not more impossible," replied the child, "than for thee, O Augustine! to explain the mystery on which thou art now meditating" ("Canst thou by searching find out God? canst thou find out the Almighty unto perfection? It is as high as heaven; what canst thou do? deeper than hell; what canst thou know? The measure thereof is longer than the earth, and broader than the sea" Job xi. 7-9). The painter shows the visionary nature of the scene by placing beside St. Augustine the figure of St.

[1] "Garofano" is the Italian for "gillyflower" (or clove-pink), and Tisi sometimes painted this flower as his sign-manual (like Mr. Whistler's butterfly).

Catherine, the patron saint of theologians and scholars, and in the background, on a little jutting cape, St. Stephen, whose life and actions are set forth in St. Augustine's writings. The saint himself receives the child's lesson with the contemptuous impatience of a scholar's ambition; but all the time the heavens whose mysteries he would fain explore are open behind him, and the angel choirs are singing that he who would enter in must first become as a little child, "for of such is the Kingdom of Heaven."

82. THE HOLY FAMILY.

Ludovico Mazzolino (Ferrarese: 1480–1528). *Room V.*

For better examples of this painter see further on, 169 and 641, pp. 222, 451.

84. MERCURY AND THE WOODMAN.

Salvator Rosa (Neapolitan: 1615–1673). *Room XIII.*

There is perhaps no painter whose life is more accurately reflected in his work than Salvator. Conspicuous in this picture are a withered tree on the right and a withered tree on the left: they are typical of the painter's blasted life, and "indignant, desolate, and degraded art." He was born near Naples, the son of an architect and land-surveyor. In early youth he forsook his father's business and began secretly to learn painting. At seventeen his father died, and Salvator, being one of a large and poor family, was thrown on his own resources. He "cast himself carelessly on the current of life. No rectitude of ledger-lines stood in his way; no tender precision of household customs; no calm successions of rural labour. But past his half-starved lips rolled profusion of pitiless wealth; before him glared and swept the troops of shameless pleasure. Above him muttered Vesuvius; beneath his feet shook the Solfatara. In heart disdainful, in temper adventurous; conscious of power, impatient of labour, and yet more of the pride of the patrons of his youth, he fled to the Calabrian hills, seeking, not knowledge, but freedom. If he was to be surrounded by cruelty and deceit, let them at least be those of brave men or savage beasts, not of the timorous and the contemptible. Better the wrath of the robber, than enmity of the priest; and the cunning of the wolf than of the hypocrite." It was in this frame of mind that he sought the solitudes of the hills: "How I hate the sight of every spot that is inhabited," he says in one of his letters. It was thus that he formed the taste for the wild nature which distinguishes his landscapes. It is said indeed that he once herded for a time with a band of brigands in the Abruzzi. Yet even among such scenes as these Salvator might have been calmed and exalted had he

been, indeed, capable of exaltation. But he was not of high temper enough to perceive beauty. He had not the sacred sense—the sense of colour; all the loveliest hues of the Calabrian air were invisible to him; the sorrowful desolation of the Calabrian villages unfelt. He saw only what was gross and terrible,—the jagged peak, the splintered tree, the flowerless bank of grass, and wandering weed, prickly and pale. His temper confirmed itself in evil, and became more and more fierce and morose; though not, I believe, cruel, ungenerous, or lascivious. I should not suspect Salvator of wantonly inflicting pain. His constantly painting it does not prove he delighted in it; he felt the horror of it, and in that horror, fascination. Also, he desired fame, and saw that here was an untried field rich enough in morbid excitement to catch the humour of his indolent patrons. But the gloom gained upon him, and grasped him. He could jest, indeed, as men jest in prison-yards (he became afterwards a renowned mimic in Florence); his satires are full of good mocking, but his own doom to sadness is never repealed. It is characteristic of the man that the picture on the reputation of which he went up from Naples to Rome was "Tityus torn by the Vulture." At Rome, besides his fame as a painter, he made his mark as a musician, poet, and improvisatore. He cut a brave figure in the Carnival, and his satires were bold and biting. Partly on this account he afterwards found it well to leave Rome for Florence, where he formed one of the company of "I Percossi" (the stricken)—of jovial wits and artists—who enjoyed the hospitalities of Cardinal Carlo Giovanni de' Medici. But in spite of his merry-making he knew (as he says in a cantata) "no truce from care, no pause from woe." He ultimately died of the dropsy, having shortly before his death married the Florentine Lucrezia, who had borne him two sons. "Of all men whose work I have ever studied," says Mr. Ruskin, in summing up his career as typical of the lives which cannot conquer evil but remain at war with, or in captivity to it, "he gives me most distinctly the idea of a lost spirit. Michelet calls him, 'Ce damné Salvator,' perhaps in a sense merely harsh and violent; the epithet to me seems true in a more literal, more merciful sense,—'That condemned Salvator.' I see in him, notwithstanding all his baseness, the last traces of spiritual life in the art of Europe. . . . All succeeding men . . . were men of the world; they are never in earnest and they are never appalled. But Salvator was capable of pensiveness, of faith, and of fear. The misery of the earth is a marvel to him; he cannot leave off gazing at it. The religion of the earth is a horror to him. He gnashes his teeth at it, rages at it, mocks and gibes at it. He would have acknowledged religion had he seen any that was true. . . . Helpless Salvator! A little early sympathy, a word of true guidance, perhaps, had saved him. What says he of himself? 'Despiser of wealth and of death.' Two grand scorns: but, oh, condemned Salvator! the question is not for man what he can scorn, but what he can love" (*Modern Painters*, vol. v. pt. ix. ch. iv. See also vol. i. pt. i. sec. ii. ch. ii. § 9; vol. iii. pt. iv. ch. xviii. § 21; vol. v. pt. ix. ch. viii. § 14. For a full record of fact and romance about this

painter, see Lady Morgan's interesting *Life and Times of Salvator Rosa ;* London, 1855).

An illustration of Æsop's fable of the dishonest woodman who, hearing of the reward which an honest fellow-labourer had obtained from Mercury for not claiming either the gold or silver axe which the god first offered, threw his axe also into the water, hoping for like good fortune. Mercury—here seen standing in the stream—showed him a golden axe. He claimed it, and the god having rebuked him for his impudence, left him to lose his axe and repent of his folly. The painting of the picture is conspicuous for that want of sense for colour, noted above as fatally characteristic of Salvator. "There is on the left-hand side something without doubt intended for a rocky mountain, in the middle distance, near enough for all its fissures and crags to be distinctly visible, or, rather, for a great many awkward scratches of the brush over it to be visible, which, though not particularly representative either of one thing or another, are without doubt intended to be symbolical of rocks. Now no mountain in full light, and near enough for its details of crags to be seen, is without great variety of delicate colour. Salvator has painted it throughout without one instant of variation ; but this, I suppose, is simplicity and generalisation ;—let it pass : but what is the colour ? *Pure sky blue*, without one grain of gray, or any modifying hue whatsoever ; the same brush which had just given the bluest parts of the sky has been more loaded at the same part of the pallet, and the whole mountain thrown in with unmitigated ultramarine. Now mountains can only become pure blue when there is so much air between them that they become mere flat dark shades, every detail being totally lost : they become blue when they become air, and not till then. Consequently this part of Salvator's painting, being of hills perfectly clear and near, with all their details visible, is, as far as colour is concerned, broad, bold falsehood, the direct assertion of direct impossibility." In connection with Salvator's want of sense for colour one should take his insensitiveness to other beauty. For instance his choice of withered trees, which are here on both sides of us, "is precisely the sign of his preferring ugliness to beauty, decrepitude and disorganisation to life and youth" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. ii. § 4 ; vol. v. pt. vi. ch. viii. § 7).

85. ST. JEROME AND THE ANGEL.

Domenichino (Eclectic-Bologna: 1581–1641). *See under* 48, p. 141. *Room XIII.*

For St. Jerome, see under 227, p. 252. The apparition of the angel implies the special call of St. Jerome to the work of translating the Scriptures.

88. ERMINIA AND THE SHEPHERD.

Annibale Carracci (Eclectic-Bologna: 1560–1609). *See under* 9, p. 95. *Room XIII.*

A scene from the "Jerusalem Delivered" by Carracci's contemporary, Tasso. Erminia from the beleaguered city of Jerusalem had beheld the Christian knight, Tancred, whom she loved, wounded in conflict. Disguised in the armour of her friend Clorinda, wearing a dark blue cuirass with a white mantle over it, she stole forth at night to tend him. The sentinels espy her and give her chase. But she outstrips them all, and after a three days' flight finds herself amongst a shepherd family, who entertain her kindly. The old shepherd is busy making card-baskets, and listening to the music of his children. Their fear gives place to delight as the strange warrior, having dismounted from her horse and thrown off her helmet and shield, unbinds her tresses and discloses herself a woman—

> An old man, on a rising ground,
> In the fresh shade, his white flocks feeding near,
> Twig baskets wove; and listen'd to the sound
> Trill'd by three blooming boys, who sat disporting round.
> These, at the shining of her silver arms,
> Were seized at once with wonder and despair;
> But sweet Erminia sooth'd their vain alarms,
> Discovering her dove's eyes and golden hair.
> "Follow," she said, "dear innocents, the care
> Of heaven, your fanciful employ;
> For the so formidable arms I bear,
> No cruel warfare bring, nor harsh annoy
> To your engaging tasks, to your sweet songs of joy."
>
> From Landseer's *Catalogue*, p. 214.

91. VENUS SLEEPING.

Nicolas Poussin (French: 1594–1665). *See under* 39, p. 133. *Room XIV.*

93. SILENUS GATHERING GRAPES.

Annibale Carracci (Eclectic-Bologna: 1560–1609).
See under 9, p. 95. *Room XIII.*

Silenus in a leopard skin, the nurse and preceptor of Bacchus, the wine-god, is being hoisted by two attendant fauns so that with his own hands he may pick the grapes. This and the companion picture, 94, originally decorated a harpsichord.

94. BACCHUS PLAYING TO SILENUS.[1]

Annibale Carracci (Eclectic-Bologna: 1560–1609).
See under 9, p. 95. *Room XIII.*

A clever picture of contrasts. The old preceptor is leering and pampered, yet with something of a schoolmaster's gravity, "half inclining to the brute, half conscious of the god." The young pupil—like the shepherd boy in Sidney's *Arcadia*, "piping as though he should never be old"—is "full of simple careless grace, laughing in youth and beauty; he holds the Pan's pipe in both hands, and looks up with timid wonder, with an expression of mingled delight and surprise at the sounds he produces" (Hazlitt: *Criticisms upon Art*, p. 6).

95. DIDO AND ÆNEAS.

Gaspar Poussin (French: 1613–1675). *See under* 31, p. 122.
Room XIV.

Dido, Queen of Carthage, enamoured of the Trojan Æneas, the destined founder of Rome, sought to detain him by strategy within her dominions. The goddess Juno, who had espoused Dido's cause, contrived that a storm should befall when the Queen and her guest were on a hunting party. In front of the cave a Cupid holds the horse of Æneas, and two others are fluttering above. High in the clouds is Juno, accompanied by Venus, who had contrived all this for Dido's undoing.

As for the execution of the picture, "the stormy wind blows loudly through its leaves, but the total want of invention in the cloud-forms bears it down beyond redemption. Look at the wreaths of *cloud* (?), with their unpleasant edges cut as hard

[1] Authorities differ between this title and "Pan teaching Apollo to play on the pipes." Certainly there is the "Pan's pipe," but then if it is Pan he ought to have goat's legs and horns. The fact that the picture is a companion to "Silenus gathering Grapes" makes also in favour of the description given in the text above.

and solid and opaque and smooth as thick black paint can make them, rolled up over one another like a dirty sail badly reefed"[1] (*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iv. § 23; vol. ii. pt. iii. sec. ii. ch. ii. § 18).

97. THE RAPE OF EUROPA.

Paolo Veronese (Veronese: 1528–1588). *See under* 26, p. 117.

Room VII.

(A study for a larger picture now at Vienna.) Jupiter, enamoured of Europa, a Phœnician princess, transformed himself into a white bull, and mingled with her father's herds whilst she was gathering flowers with her attendants. Europa, struck by the beauty and gentle nature of the beast, caressed him, and even mounted on his back. Two of her attendants are here assisting her, while a third remonstrates with her on her foolhardiness. Europa is replying that she has no fears. The amorous bull meanwhile is licking her foot. He is garlanded with a wreath of flowers, which is held by his master Cupid, forming thus the leading-string of Love. With the other hand Cupid has "taken the bull by the horn"; whilst above, two little winged loves are gathering fruit and scattering roses. In the middle distance Europa and the bull appear again, about to enter the sea; whilst farther on, the bull is swimming with her toward the land. For the story goes that as soon as Europa had seated herself on his back Jupiter crossed the sea and carried her safely to the island of Crete, and from this rape of Europa comes the name of the continent to which she was carried.

98. VIEW OF LA RICCIA.

Gaspar Poussin (French: 1613–1675). *See under* 31, p. 122.

Room XIV.

This picture and the scene of it—the ancient town of Aricia, about fifteen miles from Rome, famous in Roman legend, and Horace's first stopping place on his journey to Brindisi—are described by Mr. Ruskin in an often-quoted passage of *Modern Painters*: "Whether it can be supposed to resemble the ancient Aricia, now La Riccia, close to Albano, I will not take upon me to determine, seeing that most of the towns of those old masters are quite as much like one place as another; but, at

[1] See also the remarks on the companion storm piece, 36, p. 129.

any rate, it is a town on a hill, wooded with two-and-thirty bushes, of very uniform size, and possessing about the same number of leaves each. These bushes are all painted in with one dull opaque brown, becoming very slightly greenish towards the lights, and discover in one place a bit of rock, which of course would in nature have been cool and gray beside the lustrous hues of foliage, and which, therefore, being moreover completely in shade, is consistently and scientifically painted of a very clear, pretty, and positive brick red, the only thing like colour in the picture. The foreground is a piece of road which, in order to make allowance for its greater nearness, for its being completely in light, and, it may be presumed, for the quantity of vegetation usually present on carriage-roads, is given in a very cool green gray; and the truth of the picture is completed by a number of dots in the sky on the right, with a stalk to them, of a sober and similar brown.[1]

"Not long ago, I was slowly descending this very bit of carriage road. . . . The noon-day sun came slanting down the rocky slopes of La Riccia, and their masses of entangled and tall foliage, whose autumnal tints were mixed with the wet verdure of a thousand evergreens, were penetrated with it as with rain. I cannot call it colour, it was conflagration. Purple, and crimson and scarlet, like the curtains of God's tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life; each, as it turned to reflect or to transmit the sunbeam, first a torch and then an emerald. Far up into the recesses of the valley, the green vistas arched like the hollows of mighty waves of some crystalline sea, with the arbutus flowers dashed along their flanks for foam, and silver flakes of orange spray tossed into the air around them, breaking over the gray walls of rock into a thousand separate stars, fading and kindling alternately as the weak wind lifted and let them fall. Every glade of grass burned like the golden floor of heaven, opening in sudden gleams as the foliage broke and closed above it, as sheet-lightning opens in a cloud at sunset; the motionless masses of dark rock—dark though flushed with scarlet lichen, casting their quiet shadows across its restless radiance, the fountain

[1] It should be noted that this, as well as very many other pictures, has of late years been cleaned. Thus 98 and 68 (in 1880), 36 and 40 (in 1868), have been "cleaned and varnished." 31 was "relined, repaired, and varnished" in 1878; 161 was "cleaned and repaired" in 1868.

underneath them filling its marble hollow with blue mist and fitful sound; and over all, the multitudinous bars of amber and rose, the sacred clouds that have no darkness, and only exist to illumine, were seen in fathomless intervals between the solemn and orbed repose of the stone pines, passing to lose themselves in the last, white, blinding lustre of the measureless line where the Campagna melted into the sea. Tell me who is likest this, Poussin or Turner?" (vol. i. pt. ii. sec. ii. ch. ii. §§ 1-3).

Mr Ruskin further instances the picture as an example of "untruth of trees." It is an elementary law of tree structure that stems only taper when sending off foliage and sprays. "Therefore we see at once that the stem of Gaspar Poussin's tall tree, on the right of the 'La Riccia,' is a painting of a carrot or a parsnip, not of the trunk of a tree." (See further, *ibid.*, vol. i. pt. ii. sec. vi. ch. i. § 6; and *cf.* vol. ii. pt. iii. sec. ii. ch. ii. § 18).

99. THE BLIND FIDDLER.

Sir David Wilkie, R.A. (British: 1785–1841). *Room XX.*

Wilkie, the most celebrated of British *genre* painters, is particularly well represented in the National Gallery—this and the next picture being admirable specimens of his first manner, and the "John Knox" in the next room (894, p. 556) one of the best known in his second manner. In this latter style he appears as what is called an "historical painter"; but it is in his earlier style, when he set himself with minute fidelity to paint what he himself had seen, that he is in the only true sense an historical painter, and it is as such that he has the best claim to remembrance. Regarding Wilkie from this point of view, every visitor who has previously been through the Dutch rooms will recognise the resemblance to the work of that school. "I have seen some pictures by Teniers," Wilkie wrote when he first went up to London, "which for clear touching certainly go to the height of human perfection in art." Wilkie borrowed pictures by Teniers and Ostade whenever he could; and whilst he was painting this picture of the "Blind Fiddler" he had a Teniers all the time on his easel. And in the opinion of his contemporaries the disciple out-did the master. Jackson the artist (see 124, p. 198) was once present (in 1806) when Sir George Beaumont and Lord Mulgrave were praising the Dutch School. "I will find you a young Scotsman," he said, "who is second to no Dutchman that ever bore a palette on his thumb." He took them to see the "Village Politicians"—the first important picture that Wilkie had painted, and they "were so electrified with it that they each gave him a commission"—one for the "Blind Fiddler," the other for the "Rent Day." What Jackson

said of Wilkie's work was that it was "quite equal to Teniers in handling, and superior in the telling of the story." An artistic critic of our own time makes this same point. In Dutch *genre* pictures, he says, "though the figures represented are living figures, they are silent and still, and will remain still, and might so remain for ever. . . . English pictures are equally true as mere presentment, and true with the magic of motion. . . . The Dutch artist shows exactly what he saw; English work unites you with the artist's feeling, and carries you with his thought" (Mr. Woolner, in *English Art in the Public Galleries*, p. 131). Compare Wilkie's "Village Festival" here with Teniers's "Village Fête" (XII. 952, p. 577), and the truth of the criticism will at once become apparent. The other painter with whom it is interesting to compare Wilkie is Hogarth. When Sir George Beaumont became possessed of Hogarth's maul-stick he resolved to retain it until he should find a genius worthy of the gift. No sooner did he see the "Village Politicians" than he hastened to transfer it to Wilkie. The points of resemblance between the artists are obvious—their attention to the life of their own day, their shrewdness of observation, their minute wealth of detail, their sense of humour. "But of what shades and differences," says Bulwer, "is not humour capable? Now it loses itself in terror, now it broadens into laughter. What a distance from the Mephistopheles of Goethe to the Sir Roger de Coverley of Addison, or from Sir Roger de Coverley to Humphrey Clinker! What an illimitable space from the dark power of Hogarth to the graceful tenderness of Wilkie. Wilkie is the Goldsmith of painters, in the amiable and pathetic humour, in the combination of smiles and tears, of the familiar and the beautiful. He is the exact illustration of the power and dignity of the popular school in the hands of a master; dignified, for truth never loses a certain majesty, even in her most familiar shapes." It was in rendering the actual life around him that Wilkie became great. "Wilkie was an historical painter, Chantrey an historical sculptor, because they painted, or carved, the veritable things and men they saw, not men and things as they believed they might have been, or should have been. But no one tells such men they are historical painters, and they are discontented with what they do; and poor Wilkie must needs travel to see the grand school, and imitate the grand school, and ruin himself" (Edinburgh *Lectures on Architecture and Painting*, p. 219).

These two periods in Wilkie's art correspond with two in his life, though the change from the former to the latter was occasioned by a desire to improve his health more than to improve his style. He was the son of a Scottish minister, and was born at Cults, on the banks of Eden Water. His talent for drawing was developed very early, and the direction it was to take was shown by the picture he painted at home when he was nineteen. It was of "A Country Fair at Pitlessie"; "for which I have the advantage," he wrote, "of our herd boy and some children who live about the place as

standers, and I now see how superior painting from nature is to anything that our imagination, assisted by memory, can conceive." Wilkie introduced his father also, and the minister was much scandalised at being shown talking to a publican, until it was suggested that he was warning the man of the wickedness of drink. The young man sold this picture for £5, came up to London, and studied at the Academy schools. The story of his student days—industrious and thrifty, but happy and full of aspiration, and of his friendship with Haydon, is one of the pleasantest chapters in the history of British art. His "Village Politicians" was exhibited in 1806, and was very favourably noticed in the papers. "I was in the clouds," says Haydon, "hurried over my breakfast, rushed away, met Jackson, who joined me, and we both bolted into Wilkie's room. I roared out, 'Wilkie, my boy, your name's in the paper!'—'Is it rea-al-ly,' said David. I read the puff—we huzzaed, and taking hands, all three danced round the table until we were tired." Next day the friends went arm-in-arm to the gallery. There was no getting near the picture, "sideways or edgeways." Wilkie, pale as death, kept saying: "Dear, dear, it's just wonderful." From this time forward his success was assured and continuous, though it is worth noting that the prices he obtained for his pictures were very moderate; indeed, his modesty in this matter was proverbial. For his celebrated "Rent Day" he asked £50, but was paid £150; the picture subsequently sold for £2000. Wilkie's relations with Haydon afterwards cooled, but more because Haydon was soured by failure than because Wilkie was corrupted by success. He was elected A.R.A. in 1809, and R.A. in 1811; and was as much in request in social circles as in artistic. Amongst his other friendships was one dating from student days,—with Collins, the painter (see 352, p. 395),—a friendship commemorated in the name of his godson, Wilkie Collins. In 1823 Wilkie was appointed "Limner for the King in Scotland," and this was the culminating point in his career, for next year misfortunes came thick upon him. Some of his dearest friends died, he suffered heavy losses from a commercial breakdown, and was afflicted with serious nervous debility. It was for the sake of his health that in 1825 he set out for three years' travel on the continent. His ambition to succeed in the grand style was already formed, for he had begun his "John Knox" in 1822, but it was his foreign tour and the admiration he thus conceived for the old masters, especially for Corregio, Rembrandt, and Velazquez, that caused him to now appear exclusively as an historical and portrait painter. In 1830, on the death of Sir Thomas Lawrence, Wilkie succeeded him as "Painter in Ordinary to the King." He was also a candidate for the presidency of the Academy, but obtained only one vote, that of his friend Collins. But the royal favour did not desert him. He was knighted by George IV. in 1836, and next year, on the accession of Queen Victoria, was commanded to paint Her Majesty's First Council (exhibited at the

"Old Masters," 1887). In 1840 he again set out in search of health—this time to the East. He went to Constantinople, the Holy Land, and Egypt. He complained of illness while at Alexandria, and on June 1, 1841, he died suddenly on board the *Oriental* steamer, off Gibraltar. The picture of his burial at sea (XXII. 528, p. 394), which Turner exhibited at the Academy next year, was typical of the deep impression that his loss made upon the nation.

This picture was painted for Sir George Beaumont, as described above, in 1807, when the artist was twenty-two, and is full both of the elaborate detail and of the humorous observation that distinguish Wilkie's earlier work. "Music hath charms" in the farmhouse as well as in the hall. The mother tosses her baby to the tune of the fiddle; the father snaps his fingers; the boy mimics the musician; and the girl listens intently, not pleased, it would seem, at her brother's tricks. Even the dog is intent upon the music, though he does not quite relish, perhaps, an intrusion which distracts all attention from him. The one discordant note, as it were, is the group of the fiddler's wife and child, who have no ear for the music: there is a touch of shrewd observation in thus making those alone unmindful of the music for whom it is not an art, but merely the means to a meal. But, indeed, the whole picture was studied closely from the life. Wilkie, when painting it, had one eye on the Teniers which hung, as mentioned above, on his easel, but another on the live model. The hands of all the figures were painted from Wilkie's own, and the girl leaning over the back of the chair is said to be very like what the artist himself was at the time, "a raw, tall, pale, queer Scotchman," as Jackson described him. The subject of the picture had already been introduced by Wilkie as one of the incidents in his picture of "Pitlessie Fair," and there is a humorous piece of home recollection, perhaps, in the sketches of the human and animal form pasted on the wainscot "behind the hope of the family—artist and musician of equal power" (*Arrows of the Chace*, i. 10). For Wilkie, when a very small boy, used to decorate the walls of his nursery with his sketches; he "could draw," he says, "before he could read, and paint before he could spell." Notice also, in the right-hand corner, the spinning-wheel and distaff, of a type still made here and there by Scottish workmen.

100. THE EARL OF CHATHAM'S LAST SPEECH (April 7, 1778).

J. S. Copley, R.A. (British: 1737–1815). *Room XVIII.*

It is interesting that the painter of this and many another memorable scene in English history should have been an American colonist, and the son of an Irish mother. Copley was born at Boston—in the year before that in which another celebrated historical painter, Benjamin West, was born in Pennsylvania. West became famous in England earlier of the two, and it was largely owing to his friendly enouragement that Copley came over to this country in 1774. He was, however, by that time known on this side of the water, having sent pictures over to the Academy, and he was in large practice as a portrait painter at Boston. From London he proceeded to Italy, and after a year's travel and study returned to London and established himself at 25 George Street, Hanover Square. West procured him patronage, and in 1777 he was elected A.R.A. The "The Death of Chatham," painted a year later, proved a great success, and in 1783 he was elected R.A. As one might guess from his works, Copley was a great reader—being especially fond of history. He preferred books, we are told, to exercise, and as he lived to the age of three score years and eighteen, it cannot be said that his habits injured his health. The same capacity for hard work and the same hardy constitution were present in his distinguished son, Lord Lyndhurst, who was four times Lord Chancellor of England, and lived to be ninety-two.

The scene represented took place in the old House of Lords (the Painted Chamber) on the occasion of the debate upon an address moved by the Duke of Richmond against the further prosecution of hostilities with the American Colonies. The portraits of the Duke and of the other fifty-three peers—all in their state robes—may be made out from the explanatory key below the picture. Chatham was bitterly opposed to the "dismemberment of the Empire"; and in spite of failing health and growing infirmities, which had for some time caused him to absent himself from Parliament, resolved to come down and speak against the Duke of Richmond's motion. "When the Duke had spoken, Chatham rose. For some time his voice was inaudible. At length his tones became distinct and his action animated. Here and there his hearers caught a thought or an expression which reminded them of William Pitt. But it was clear that he was not himself. He lost the thread of his discourse, hesitated, repeated the same words several times, and was so confused that in speaking of the Act of Settlement he could not recall the name of the Electress

Sophia. The House listened in solemn silence, and with the aspect of profound respect and compassion. The stillness was so deep that the dropping of a handkerchief would have been heard. The Duke of Richmond replied with great tenderness and courtesy; but while he spoke, the old man was observed to be restless and irritable. The Duke sat down. Chatham stood up again, pressed his hand on his breast, and sank down in an apoplectic fit. Three or four lords who sat near him caught him in his fall. The House broke up in confusion. The dying man was carried to the residence of one of the officers of Parliament, and was so far restored as to be able to bear a journey to Hayes. At Hayes, after lingering a few weeks, he expired in his seventieth year" (Macaulay's *Essays:* "The Earl of Chatham").

This picture, commonly called "The Death of Chatham," was immensely popular at the time it was painted, and its early history is interesting as giving one of the first instances of the "one picture shows" now so common. The innovation was by no means relished; and Sir William Chambers, the architect, wrote to Copley on the subject as follows: "No one wishes Mr. Copley greater success, nor is more sensible of his merit than his humble servant; who, if he may be allowed to give his opinion, thinks no place so proper as the Royal Exhibition to promote either the sale of prints or the raffle for the picture, which he understands are Mr. Copley's motives; or, if that should be objected to, he thinks no place so proper as Mr. Copley's own house, where the idea of a raree-show will not be quite so striking as in any other place, and where his own presence will not fail to be of service to his views." This sarcasm did not interfere with the success of the exhibition; and when Bartolozzi's engraving from the picture was published, 2500 copies were sold within a few weeks. The picture was presented to the nation by Lord Liverpool—the minister under whom the National Gallery was founded.

101, 102, 103, 104. THE FOUR AGES OF MAN.

Nicolas Lancret (French: 1690–1743). *Room XIV.*

Very interesting historical records as showing the ideal of life at the French court in the time of the regent Orleans and Louis XV., for Lancret was a friend and imitator of Watteau, and painted like him to suit the taste of the day. He was

elected a member of the French Academy of Painting in 1719, and Councillor in 1735. In "Infancy" (101) children, in the gayest clothes and garlanded with flowers, are at play under a stately portico—life being not so much a stage as a game, and all the men and women (in that sense) "merely players." To what should children, thus educated, grow up but to the pomps and vanity of life, as shown in "Manhood" (103)? The adornment of the person is the chief occupation, it would seem, of the dwellers in "the Armida Palace, where the inmates live enchanted lives, lapped in soft music of adulation, waited on by the splendours of the world." And "Youth" (102) is like unto manhood. The business of life is pleasure on the greensward, with shooting at the popinjay! "Old Age" (104) has no place in such a philosophy of life. One old man is indeed attempting a last amour. The other caresses a dog, while the old women sleep or spin. But in "Old Age" the painter changes his scene from the court to common life; the thought of old age is banished, it seems, from the high life of princes. "In short," wrote an English observer at the time when this picture was painted, "all the symptoms which I have ever met with in History, previous to all Changes and Revolutions in government, now exist and daily increase in France" (Lord Chesterfield: see Carlyle's *French Revolution*, bk. i. ch. ii.)

105. A SMALL LANDSCAPE.

Sir George Beaumont (British: 1753–1827). *See under* 119, p. 194. *Room B.*

A little picture, now in very bad condition, of a wooded stream, with mountains in the distance, and a stormy sky.

106. A MAN'S HEAD.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

One of the painter's studies for the head of Count Ugolino (Dante, *Inferno*, Canto xxxiii.), in the picture (exhibited at the Academy in 1773 and now at Knole) of him surrounded by his children in the tower of Pisa, where they were starved to death. Sir Joshua's model for this character was a pavior, named Wilson.

107. THE BANISHED LORD.

Sir J. Reynolds, P.R.A. (British: 1723–1792).
See under 79, p. 158. *Room XVI.*

Perhaps a study, like 106, for Sir Joshua's "Count Ugolino." The title "The Banished Lord" was given to the picture when it was engraved, and well suits the mingled expression of dignity and mildness, of melancholy and courage, shown in the face.

108. THE VILLA OF MÆCENAS, AT TIVOLI.

Richard Wilson, R.A. (British: 1714–1782).
Room XVII.

Wilson has a double claim upon our interest—he was the first English landscape painter of any importance, and he was one of the "teachers of Turner" (see p. 351). "With the name of Richard Wilson," says Mr. Ruskin, "the history of sincere landscape art, founded on a meditative love of Nature, begins for England" (*The Art of England*, Lecture vi.) He was born, not as the other founders of the English landscape school, in the Eastern counties, but in Wales. He was the son of a Welsh parson, and having shown some early taste for drawing,—his first pictures were done with burnt sticks on white walls,—a rich kinsman took him up to London and placed him under an obscure portrait painter. Some of his portrait-pieces have recently been added to the Gallery (*e.g.* 1364). At the age of thirty-six he had saved enough money to realise the dream of his life and go to Italy. At Venice the artist Zuccarelli urged him to take to landscape painting, and at Rome the French painter Vernet (see p. 257) asked for one of Wilson's pictures in exchange for one of his own. Wilson stayed in Italy six years, and on Vernet's recommendation obtained several commissions. "Don't talk of my landscapes alone," Vernet used to say to English purchasers, "when your own countryman, Wilson, paints so beautifully." In 1757 he returned to London and lodged in Covent Garden. His "Niobe" (110), painted two years later, won him some repute. When the Royal Academy was founded in 1768, he was one of the original members, and he afterwards obtained the post of librarian. The small salary, attached to this post, alone kept him from starvation. His pictures ceased to sell; pawnbrokers were his principal patrons, and even they turned at last. One broker, when asked to take yet another, pointed to a pile of landscapes and said: "Why, look ye, Dick, you know I wish to oblige, but see! there are all the pictures I have paid you for, these three years." Neglect such as this embittered Wilson's temper, but did not make him forsake his own ideals. Artists used to come and advise him to adopt a more popular manner. He would hear them

out; and when they left, pour forth volleys of contemptuous wrath, and go on with his painting. The one continually bright spot in his life seems to have been the friendship of Sir William Beechey (see p. 196), at whose house he was a frequent guest. But other occasional pleasant glimpses of "Poor Dick," as they called him, occur in the memoirs of the time. Garrick used sometimes to drop in to supper, and send a bottle of wine to replace the pot of porter which Wilson affected. "Mister Wilson," said Mrs. Garrick, at a party to which he had been invited to meet Johnson, Sterne, and Goldsmith, "is rough to the taste at first, tolerable by a little longer acquaintance, and delightful at last." Towards the end of his life he came, by the death of a brother, into the possession of a small property in Wales, whither he retired from a wretched lodging in Tottenham Court Road; but his strength began to fail, and after a few years he died.

The neglect from which Wilson suffered in the later years of his life[1] may be accounted for by the style of his art. Gainsborough, though thirteen years younger, was rising into fame and leading a reaction from the "classical landscape" to one which was English in subject, and more realistic in treatment. Wilson, on the other hand, studied in Italy, and even there, saw not Italy as she was, but the Italy of Claude, Poussin, and Vernet. "Had he studied under favourable circumstances, there is evidence of his having possessed power enough to produce an original picture; but, corrupted by the study of the Poussins, and gathering his materials chiefly in their field, the district about Rome,—a district especially unfavourable, as exhibiting no pure or healthy nature, but a diseased and overgrown flora, among half-developed volcanic rocks, loose calcareous concretions, and moulder-ing wrecks of buildings, and whose spirit I conceive to be especially opposed to the natural tone of the English mind,—his originality was altogether overpowered; and though he paints in a manly way and occasionally reaches exquisite tones of colours, and sometimes manifests some freshness of feeling (as in the 'Villa of Mæcenas'), yet his pictures are in general mere diluted adaptations from Poussin and Salvator, without the dignity of the one or the fire of the other" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 17). The extent to which Wilson carried the Italianising process is well shown by the incident of his dealings with George III., who had given him an order for a view of Kew Gardens. Instead of painting the reality, Wilson substituted an Italian

[1] As an instance of critical foresight, it may be interesting to cite "Peter Pindar's" prophecy of Wilson's fame in a century to follow—

Till then old red-nosed *Wilson's* art
Will hold its empire o'er my heart,
By *Britain* left in poverty to pine.
But, honest *Wilson*, never mind;
Immortal praises thou shalt find,
And for a dinner have no cause to fear.
Thou start'st at my prophetic rhymes:
Don't be impatient for those times;
Wait till thou hast been dead a hundred years.

scene illumined by a southern sun. The king failed to recognise any resemblance to Kew, and returned the picture.

A proper subject for an artist to paint for a patron—being the villa of the great art patron of the Augustan age. This picture was painted for Sir George Beaumont. The artist painted four other pictures of the same subject; the first of the series was for the Earl of Thanet, who, going one day with Wilson from Rome to Tivoli in company with Lord North, was so much struck with the beauty of the spot that he commissioned the artist to paint it for him. Wilson chose his point of view, but his patron asked to have Horace's "Bandusian fountain," which is really some miles above Tivoli, introduced to increase the poetic interest. Here, therefore, issuing from the rock on the left, is the celebrated stream represented: thus once more verifying the poet's prophecy (Horace's *Odes*, iii. 13, translated by Conington)—

> Thou too one day shalt win proud eminence
> 'Mid honour'd founts, while I the ilex sing,
> Crowning the cavern, whence
> Thy babbling wavelets spring.

Horace's villa stood behind the trees on the left, fronting that of Mæcenas. The building to the right of the latter, among the cypresses, is a Jesuit convent; the temple beneath was built in honour of the river-god Tiber.

Wilson's representation of this celebrated spot is marked with much impressiveness of feeling; but the picture is typical also of the defects of his style. Notice the "two-pronged barbarisms in the tree on the left." Wilson's tree-painting is false; "not because Wilson could not paint, but because he had never looked at a tree." The whole picture, too, is "constructed on Wilson's usual principle; the shadows, that is to say, are nearly coal-black, and the darks all exaggerated to bring out the lights." His "foregrounds are opaque, heavy, and bituminous, whilst large trees with thick black foliage stand on either side. From such a frame, arranged like the dark hall of a diorama, the light shines out brightly and creates some illusion. Suppress the surrounding and the charm disappears" (*Catalogue of the Turner Gallery*, pp. 6, 9, 54; *Two Paths*, Appendix, 1 *n.*; and Chesneau's *English School of Painting*, p. 113).

109. THE WATERING PLACE.

T. Gainsborough, R.A. (British: 1727–1788).
See under 80, p. 165. *Room XVI.*

The differences between Gainsborough's landscapes and those of his contemporary Wilson are easily discernible from a comparison of this picture with those of Wilson in the next room. Sir George Beaumont hit off the main difference very happily when he said "Both were poets; and to me the *Bard* of Gray and his *Elegy in a Country Churchyard* are so descriptive of their different lines that I should have commissioned Wilson to paint a subject from the first, and Gainsborough one from the latter." Sir George did not give his commisson; but Gainsborough's picture of the watering-place at evening is quite in the spirit of Gray's lines—

> The curfew tolls the knell of parting day,
> The lowing herd winds slowly o'er the lea,
> The ploughman homeward plods his weary way,
> And leaves the world to darkness and to me.

110. THE DESTRUCTION OF NIOBE'S CHILDREN.

Richard Wilson, R.A. (British: 1714–1782).
See under 108, p. 181. *Room XVII.*

A rocky landscape, into which Wilson has introduced figures from classical story after the manner of Claude and Poussin. Sir Joshua Reynolds, when lecturing at the Royal Academy on Gainsborough, contrasted that master's common sense with Wilson's habit "of introducing gods and goddesses, ideal beings, into scenes which were by no means prepared to receive such personages." As an example he instanced this picture (which, like the "Villa of Mæcenas," its companion, was painted for Sir George Beaumont), by "our late ingenious academician Wilson." "In a very admirable picture of a storm, which I have seen of his hand, many figures are introduced in the foreground, some in apparent distress, and some struck dead, as a spectator would naturally suppose, by the lightning; had not the painter injudiciously (as I think) rather chosen that their death should be imputed to a little Apollo, who appears in the sky, with his bent bow, and that those figures should be considered as the children of Niobe. . . . The first idea that presents itself is that of wonder at seeing

a figure in so uncommon a situation as that in which the Apollo is placed; for the clouds on which he kneels have not the appearance of being able to support him; they have neither the substance nor the form fit for the receptacle of a human figure; and they do not possess, in any respect, that romantic character which is appropriated to such an object, and which alone can harmonise with poetical stories" (Discourse xiv.) Sir Joshua remarks that to manage a subject of this kind, a mind "naturalised in antiquity," like that of Nicolas Poussin, is required; and it is instructive to compare "the substantial and unimaginative Apollo here with the cloudy charioted Apollo in Poussin's 'Cephalus and Aurora'" (XIV. 65, p. 151) (*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. iv. § 16). As for the story: Niobe, proud of her seven sons and seven daughters, "presum'd Herself with fair Latona to compare, Her many children with her rival's two." Latona, stung by Niobe's presumptuous taunts, entreated her children, Apollo and Diana, to destroy those of Niobe: "So by the two were all the many slain."

111. PORTRAIT OF LORD HEATHFIELD.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792).
See under 79, p. 158. *Room XVI.*

"Lord Heathfield in the full uniform of Lieutenant-General, magnanimously and irrevocably locking up Gibraltar,"—a very fine and charactertistic example of Reynolds's method of portraiture. He rarely represents his characters in fixed postures, but sets them "in the midst of active life as if simply interrupted by the artist's arrival." Thus here he shows us the famous General Elliot (who was raised to the peerage for his successful defence of Gibraltar against France and Spain),[1] standing as firmly planted as the rock itself, with the keys of the fortress, which he locked up, grasped tightly in his hand. The air is full of smoke, but the sturdy veteran stands unmoved amidst it all. "These are the touches of genius, because they are so perfectly characteristic of the individual. Herein lies the secret of the lasting interest attaching to so many of his works, which are yet only portraits" (Chesneau: *The English School*, p. 26). "It is remarkable," adds Mr. T. H. Ward (*English Art in the Public Galleries*, pp. 19, 20), "that two

[1] For a picture of the siege itself, see 787, p. 520.

eminent artists at least have left on record their opinion of this masterpiece, which, as Northcote says, 'seems to have silenced instead of exciting envy.' 'It is highly probable,' wrote James Barry, Sir Joshua's soured and disappointed rival, 'that the picture of Lord Heathfield, the glorious defender of Gibraltar, would have been of equal importance (with the picture of Mrs. Siddons) had it been a whole length ; but even as it is, only a bust, there is great animation and spirit, happily adapted to the indications of the tremendous scene around him, and to the admirable circumstance of the key of the fortress firmly grasped in his hands ; than which imagination cannot conceive anything more ingenious or heroically characteristic.' And Constable, again,—though for him to praise Sir Joshua is nothing so exceptional—speaks of the picture as 'almost a history of the defence of Gibraltar. The distant sea, with a glimpse of the opposite coast, expresses the locality, and the cannon pointed downward, the height of the rock on which the hero stands, with the chain of the massive key of the fortress passed twice round his hand, as to secure it in his grasp. He seems to say, 'I have you, and I will keep you.'" But the limitation in Reynolds's powers, of which mention has been made above, is not perhaps wholly absent even here. Mr. Ruskin once instanced this portrait as showing Reynolds's incapacity to conceive heroism. "He could conceive a most refined lord or lady, but not a saint or a Madonna ; and his best hero, Lord Heathfield, is but an obstinate old English gentleman after all. Gainsborough takes very nearly the same view of us. Hogarth laughs at us or condemns us. . . . Is it not a rather strange matter that our seers or painters, contemplating the English nation, cannot, all of them put together, paint an English hero?[1] Nothing more than an English gentleman in an obstinate state of mind about keys ; with an expression which I can conceive so exceedingly stout a gentleman of that age as occasionally putting on, even respecting the keys of the cellaret. Pray consider of it a little, good visitors, whether it is altogether the painter's fault or anybody else's!" (*Academy Notes*, 1859, pp. 20, 21). The portrait was painted in 1788, when Lord Heathfield was sixty-five.[2]

[1] Compare Carlyle's remarks on the inability of another popular English painter to realise "the hero as priest," cited at p. 557, on XXI. 894.

[2] Another "eminent artist," besides the two quoted above, has singled

112. HIS OWN PORTRAIT.

William Hogarth (British: 1697–1764). *Room XVII.*

Apart from the intrinsic merit of his pictures, Hogarth should be especially interesting as the first man of genius in the native British School. He was born in London, the son of a Westmoreland schoolmaster, who had come to the capital and worked as a literary hack. "The love of mimicry common to all children," says William Hogarth in the Memoranda which are the chief material for his biography, "was remarkable in me"; and his inclination for art caused his father to apprentice him to a silver-plate engraver in Cranbourne Street, Leicester Square. At the age of twenty-three he set up in business on his own account, engraving crests and the like. At this time, to rise to the height of copper-plate engraving was, he tells us, his highest ambition, and gradually he obtained work as a book-illustrator; amongst other work of the kind, he engraved twelve prints for Butler's *Hudibras*. He was always on pleasure bent, and owed his artistic training less to schools than to cultivating his natural powers of observation. One may picture him roaming about the streets of London, storing up oddities and characters in his memory, and now and then, when something particularly fantastic struck him, stopping to make a thumb-nail sketch. It is told, for instance, how one day in a public-house he saw two drunken women brawling. One of them filled her mouth with brandy and spirted it in the eyes of her antagonist. "See! see!" said Hogarth to his companion, taking out his sketch-book and drawing her, "look at the brimstone's mouth." This sketch was afterwards worked up in his "Modern Midnight Conversation." But besides these studies from nature, Hogarth seems to have worked in the school of Sir James Thornhill, serjeant-painter to the king, and in 1729 he clandestinely married the great man's daughter. He settled in lodgings in South Lambeth, and for three or four years painted small "conversation pieces." He also obtained some repute as a portrait painter. The work, however, which first established his fame was the series of the "Harlot's Progress." He had two convincing proofs of its success. It reconciled his father-in-law to him. "Very well! very well!" Sir James exclaimed on being shown the work; "the man who can make works like this can maintain a wife without a portion." More than this, the "Harlot's Progress" called forth that sincerest form of modern flattery: the prints which he executed from his designs were extensively pirated. Amongst Hogarth's other claims to the gratitude of artists is this, that he succeeded a few years later (1735) in inducing Parliament to pass an Act recognising a legal copyright in designs and engravings. The "Harlot's Progress" was immediately followed by the "Rake's Progress" (now in the Soane

out this portrait as a masterpiece—"in dignity, colour, and force of character": see paper by Mr. G. F. Watts, R.A., in the *Magazine of Art* for January 1889.

Museum), and as these works are similar in scope and design to the "Marriage à la Mode" in this Gallery, it is worth while to notice the reasons which induced him, he says, to "turn his thoughts to painting and engraving subjects of a modern kind and moral nature." "I thought," he says, "both critics and painters had, in the historical style, quite overlooked that intermediate species of subjects which may be placed between the sublime and the grotesque. I therefore wished to compose pictures on canvas similar to representations on the stage. In these compositions, those subjects that will both entertain and inform the mind bid fair to be of the greatest public utility, and must therefore be entitled to rank in the highest class." Hogarth did not, however, obtain recognition "in the highest class." The world bought his engravings, but not his pictures. But he sometimes obtained large prices for his portraits; "for the portrait of Garrick," he says, "I received more than any English artist ever before received for a single portrait" (£200); and he had occasional commissions for sacred and historical subjects. In 1753 he appeared as an author (see below), and in 1757 he succeeded his father-in-law as serjeant-painter, a post to which he was re-appointed on George III.'s accession. In 1733 he had moved to a house in Leicester Fields, where he lived for the rest of his life; he is buried at Chiswick, where he had a villa. For thirty years he was incessantly busy with his pictures, his prints, his squibs and satires. His character may be read in his speaking portrait of his own face in this Gallery (112), and in the epitaphs of friends. Garrick's is the best known, but Johnson's best sums up the artist's life—

> The hand of him here torpid lies
> That drew the essential forms of grace:
> Here closed in death the attentive eyes
> That saw the manners in the face.

The most striking feature in Hogarth's art is involved in what has just been said. He is often described as being "more of a satirist than an artist";[1] but this is hardly so. He was a satirist because he was so faithful an artist. What he did (as a critic of our own day puts it) was to "hold up to every class Nature's unflatt'ring looking-glass." Hogarth had, as we have seen, a direct moral intention in his holding up of nature's glass; and herein is perhaps the secret of his greatness (see p. 58). But whilst the greatest English artists have never followed art for the sake of pleasure only, on the other hand no great artist ever followed art without pleasure. Hogarth is no excep-

[1] "I was pleased with the reply of a gentleman, who being asked which book he esteemed most in his library, answered,—'Shakespeare'; being asked which he esteemed next best, replied—'Hogarth.' His graphic representations are indeed books; they have the teeming, fruitful, suggestive meaning of *words*. Other pictures we look at,—his we read" (CHARLES LAMB: *On the Genius and Character of Hogarth*).

tion to this rule. "There is seldom wanting in his works," says Coleridge, "some beautiful female face; for the satirist in him never extinguished that love of beauty which belonged to him as an artist." Look, for instance, at the "yielding softness and listless languor" in the figure of the bride (113), or at the delicacy of drawing in that of the girl at the quack doctor's (115). And then, secondly, note in the whole "Marriage à la Mode" series the infinite inventiveness of the artist. "The quantity of thought," says Charles Lamb, "which Hogarth crowds into every picture, would alone *unvulgarise* every subject which he might choose." The connoisseurs of the historical style and the grand style have been very severe upon Hogarth's incursions into that field; but his "Sigismonda" (1046, p. 600) is admirable alike for its command of expression and its colour.

"His own honest face, of which the bright blue eyes shine out from the canvas and give you an idea of that keen and brave look with which William Hogarth regarded the world. No man was ever less of a hero; you see him before you, and can fancy what he was—a jovial, honest, London citizen, stout and sturdy; a hearty, plain-spoken man, loving his laugh, his friend, his glass, his roast-beef of old England" (Thackeray's *English Humourists*). One may see a little of his life and character in the accessories also. He puts in his favourite pug, "Trump," by his side, and rests his picture on books by Shakespeare, Milton, and Swift. The choice is significant. Like Swift, Hogarth was "an English Humourist"; he aspired sometimes to work, like Milton, in the grand style; whilst for the general aim of his work, his ambition was to be a Shakespeare on canvas: "I have endeavoured," he says, "to treat my subjects as a dramatic writer; my picture is my stage, my men and women my players, who, by means of certain actions and gestures, are to exhibit a dumb show." Finally, there is a chapter of his life told on the palette, in the lower corner to the left, with the "Line of Beauty and Grace" marked upon it, and the date 1745. "No Egyptian hieroglyphic," he says, "ever amused more than my 'Line of Beauty' did for a time. Painters and sculptors came to me to know the meaning of it, being as much puzzled with it as other people." Hogarth explained the mystery in 1753 by publishing his *Analysis of Beauty*, in which he propounded the doctrine that a winding or serpentine line was the source of all that is beautiful in works of art. The jovial, serio-comic character of the man, as one sees it in his face, is well illustrated by the epigram in which he quizzed his own book—

"What! a book, and by Hogarth! then, twenty to ten,
All he's gained by the pencil he'll loose by the pen."
"Perhaps it may be so—howe'er, miss or hit,
He will publish—here goes— it is double or quit."

113-118. THE MARRIAGE À LA MODE.

William Hogarth (1697–1764). *See under* 112.
Room XVII.

A series "representing," said Hogarth in his original prospectus, "a variety of modern occurrences in high life. Particular care is taken that the whole shall not be liable to any exception on account of indecency or inelegancy, and that none of the characters shall be personal." As an accurate delineation of the surroundings of the high life of the eighteenth century, the pictures have never been assailed, and they are thus *historical* paintings of the utmost value—for just as Reynolds rose "not by painting Greek women, but by painting the glorious little living ladies this, and ladies that, of his own time," so did Hogarth rise "not by painting Athenian follies, but London follies" (Edinburgh *Lectures on Architecture and Painting*, p. 220). True to their own time in the scenes and accessories, and in their moral writ so that he who runs may read, the pictures are true to all time, the tragedy of ill-assorted and mercenary marriages being one that has a perpetual "run": it is marriage in a "mode" that never changes. But famous as the pictures have since become for this double interest, in Hogarth's own day they could scarce find a purchaser. They were in "Carlo Maratti" frames, which had cost him twenty-four guineas. Yet when he put them up to auction, the only bid was £110. The sale was to close at mid-day. "No one else arrived," says the purchaser, a Mr. Lane of Hillingdon, near Uxbridge, "and ten minutes before twelve I told the artist I would make the pounds guineas. The clock struck, and Mr. Hogarth wished me joy of my purchase." Mr. Angerstein, from whose collection they came into the National Gallery, bought them fifty years later for £1381.

113. SCENE I: THE MARRIAGE CONTRACT.

Negotiations for the marriage, whereby the alderman is to get a title for his daughter, and the old earl is in return to be relieved from his mortgages. There is a meaning perhaps in the "plan of the new building,"—which the lawyer is holding up at the window,—the earl, too, hopes to build up his house by this money-match; and notice throughout the care with which the artist marks his characters and tells his story: there is not a single stroke thrown away. Thus pride and pomposity appear in every accessory surrounding the gouty old *earl*. "He sits in gold lace and velvet—as how should such an earl

wear anything but velvet and gold lace? His coronet is everywhere: on his footstool, on which reposes one gouty toe turned out; on the sconces and looking-glasses; on the dogs; on his lordship's very crutches; on his great chair of state, and the great baldaquin behind him, under which he sits, pointing majestically to his pedigree, which shows that his race is sprung from the lions of William the Conqueror. He confronts the old *alderman* from the city, who has mounted his sword for the occasion, and wears his alderman's chain, and has brought a bag full of money, marriage-deeds, and thousand-pound notes for the arrangement of the transaction pending between them. Whilst the steward (a Methodist, therefore a hypocrite and a cheat, for Hogarth scorned a papist and a dissenter) is negotiating between the old couple, their children sit together, united but apart"—like the two pointers in the foreground, joined in a union of chains, not of hearts. The *young lord*—a fop in his dress and something of a fool in his face—is admiring his countenance in the glass, with a reflected simper of self-admiration—

> Of amber-lidded snuff box justly vain,
> And the nice conduct of a clouded cane.

His *bride* is twiddling the marriage ring on her pocket-hankerchief, with a look of "listless languor and tremulous suspense," while she listens to the *lawyer Silvertongue*, who has been drawing the marriage settlements, and is represented with "a person, and a smooth dispose, framed to make women false." The girl is pretty, but "the painter, with a curious watchfulness, has taken care to give her a likeness to her father, as in the young viscount's face you see a resemblance to the earl, his noble sire. The sense of the coronet pervades the picture, as it is supposed to do the mind of its wearer. The pictures round the room are sly hints, indicating the situation of the parties about to marry. A martyr is led to the fire; Andromeda is offered to sacrifice; Judith is going to slay Holofernes. There is the earl himself as a young man, with a comet over his head, indicating that the career of the family is to be brilliant and brief."

114. SCENE II: MARRIED LIFE.

How brief, we begin to see in this epitome of their married life. My lord takes his pleasure elsewhere than at home,

whither he returns in the morning, tired, and tipsy—the jaded face of the debauchee lecturing on the vanity of pleasures as audibly as anything in Ecclesiastes. The nature of his pleasure is soon scented out by the little dog, which (like an *enfant terrible*) finds the tell-tale girl's cap in his master's pocket. He sits in an attitude of reckless indifference even to the wife whom he finds yawning over her breakfast. She has been up all night playing at cards in the inner room, where, though the daylight is streaming in, a sleepy servant is but now putting out the candles. There is again a piece of sly satire in the "old masters'" pictured saints of old, looking down on the latter-day dissipation. The old steward, with a parcel of bills and a solitary receipt, leaves the room in despair. Notice, too, in the foreground the violin, which has played its part in the evening's dissipation. Hogarth did not love the fashionable music craze of his day, as we shall see again presently.

115. SCENE III: AT THE QUACK DOCTOR'S.

Here we have further evidence of the husband's profligacy: to his ruined fortunes he now adds a wasted constitution. He rallies the quack and the procuress for having deceived him. The quack treats him with insolent indifference. As for the procuress (who might do for a picture of Mrs. Sinclair in *Clarissa Harlowe*), "the commanding attitude and size of this woman, the swelling circumference of her dress, spread out like a turkey cock's feathers,—the fierce, ungovernable, inveterate malignity of her countenance, which hardly needs the comment of the clasp-knife to explain her purpose, are all admirable in themselves, and still more so as they are opposed to the mute insensibility, the elegant negligence of the dress, and the childish figure of the girl who is supposed to be her *protégée*." This latter figure is one of Hogarth's masterpieces. "Nothing can be more striking than the contrast between the extreme softness of her person and the hardened indifference of her character. The vacant stillness, the docility to vice, the premature suppression of youthful sensibility, the doll-like mechanism of the whole figure, which seems to have no other feeling but a sickly sense of pain—show the deepest insight into human nature." [1]

[1] A different, and more painful explanation of this, the only obscure picture of the series, is given by C. R. Leslie, R.A., in his *Young Painters' Handbook*, p. 132.

116. SCENE IV: IN THE COUNTESS'S DRESSING-ROOM.

By the old earl's death the heroine, we now learn, has attained the summit of her ambition. She has become a countess: the coronet is over her bed and toilet-glass. She ranges through the whole circle of frivolous amusements, and her morning *levée* is crowded with persons of rank, while her lover, the young lawyer Silvertongue, makes himself very much at home, and presents her with a ticket of admission to a masquerade such as is depicted on the screen behind him. On the wall to the left is the picture of a lawyer,—the evil genius of the piece,—looking down as it were on his handiwork. Notice, too, the coral on the back of the countess's chair, telling us that she is a mother, and is neglectful of her maternal duties. In the group of visitors, Hogarth's satire is seen at its best—every form of ridiculous affectation being shown in turn. First we have the preposterous, overstrained admiration of the lady of quality; then, the sentimental, insipid, patient delight of the man, with his hair in paper, and sipping his tea; next, the pert, smirking, conceited, half-distorted approbation of the figure next to him, and, lastly, a transition to the total insensibility of the round face in profile. So, too, the gross, bloated appearance of the Italian singer is well relieved by the hard features of the instrumental performer behind him, which might be carved out of wood and suggests the wielder of a wooden touch. Hogarth had good reason for satirising the Italian singers; for whilst his pictures went, as we have seen, "for an old song," the fashionable world was literally throwing gold and diamonds at the feet of its favourites in the Italian opera. The negro pages were another fashionable hobby (*cf.* XXI. 430). Notice how the gay, lively derision of the one playing with the statuette of Actæon forms an ingenious contrast to the profound amazement of the other at the rapture of his mistress. If further instances be needed of the artist's infinite activity of mind, one may observe how the papers in the hair of the bride are made to suggest a wreath of half-blown flowers, while those on the head of the musical amateur very much resemble horns, which adorn and fortify the lack-lustre expression and mild resignation of face underneath. Finally note the sanguine complexion and flame-coloured hair of the female virtuoso. The continuing of the red colour of the hair into the back of

the chair has been pointed out as one of those instances of "alliteration in colouring" of which these pictures are everywhere full.

117. SCENE V: THE DUEL.

After the masquerade. The husband becomes aware of the infidelity of his wife, and finds her with her paramour in a disreputable house. A duel ensues, and the earl is mortally wounded. The countess kneels in passionate entreaty for forgiveness; and while her paramour endeavours to escape through the window, the "watch" arrives to take him into custody on a charge of murder.

118. FINALE: THE DEATH OF THE COUNTESS.

She dies by her own hand in her father's house overlooking the Thames. The bottle which contained the poison is on the floor, close to "Counsellor Silvertongue's last dying speech,"—showing that he has been hanged for the earl's murder. The apothecary, a picture of petulant self-sufficiency, rates the servant for having purchased the poison. This fellow's coat and yellow livery are as long and melancholy as his face; the disconsolate look, the haggard eyes, the open mouth, the comb sticking in the hair, the broken, gapped teeth, which, as it were, hitch in an answer, everything about him denotes the utmost perplexity and dismay. There is no expression of grief except on the part of the dying woman's baby-child, and the old nurse who holds it up for a last kiss. As the tragedy began sordidly, so does it end; and the avaricious father—like the hound that seizes the opportunity to steal the meat from the table—carefully abstracts the rings from his dying daughter's fingers. (Much of the above description is borrowed from Thackeray's *English Humourists* and Hazlitt's *Criticisms on Art.*)

119. A LANDSCAPE FROM "AS YOU LIKE IT."

Sir George Beaumont, Bart. (British: 1753–1827).
Room XIX.

Sir George Howland Beaumont, seventh baronet of a very ancient family, has a double claim to the grateful memory of all visitors to the National Gallery. He was largely instrumental in the original establishment of the Gallery, and he was the friend and patron of many

old masters of the British School. When Lord Liverpool was debating whether or not to buy the Angerstein collection for the nation, Sir George went to him and said, "Buy them and I will add mine." The bribe was accepted and duly paid, and though Beaumont was himself a painter of some ability, the country could better spare the paintings he made than the paintings he gave. The extent of his gift can be seen on reference to Index II., and it was not a gift that cost him nothing. How sincerely and even passionately he loved his pictures is shown, among other things, by the pretty story attaching to one of his Claudes, which has already been told (see under 61, p. 149). But Beaumont was as much and as sincerely devoted to artists as to pictures. Sir Joshua, and Lawrence, and Chantrey, were all amongst his friends. He had taken lessons from Wilson, whom he regarded as a greater even than his favourite Claude, and to whom he was much attached. His kindness and generosity to young artists were unbounded. He supported Jackson (see p. 198); he was one of the first to detect and encourage the genius of Wilkie (see p. 175); and he was a generous patron of Haydon. Nothing gives a better insight into the life of the cultivated country gentleman of the time than the recollections in Haydon's *Autobiography* of visits to Sir George at Coleorton. His relations with the poets of the day are known to every one through Wordsworth's sonnets, dedications, and inscriptions, and may now be read in the *Memorials of Coleorton* (edited by Professor Knight, 1887).

As a painter, Beaumont had some taste and imagination. He was educated at Eton and New College, Oxford, and cultivated his taste for painting on a tour which he made in Italy, shortly after his marriage to a lady who shared both his refinement and his generosity. His house at Grosvenor Square was a meeting-place for all who were interested in the arts; but what he best loved was to gather painters and poets around him at Coleorton, his country-seat in Leicestershire. "Sir George painted," says Haydon, "and Lady Beaumont drew, and Wilkie and I made our respective studies for our own purposes. At lunch we assembled and chatted over what we had been doing, and at dinner we all brought down our respective sketches, and cut up each other in great good humour." That Sir George had some faculty of calling out imagination is shown by the fact that an early picture of his suggested Wordsworth's beautiful lines on "Peele Castle." Several of Wordsworth's other poems were in their turn illustrated by Sir George Beaumont. Of the many eulogies which his contemporaries have written of him, none is more interesting than Scott's, for it not only praises his character and his painting, but adds a significant tribute to his powers as an art critic. "Sir George Beaumont's dead," writes Scott in his Diary, February 14, 1827, "by far the most sensible and pleasing man I ever knew; kind, too, in his nature, and generous; gentle in society, and of those mild manners which tend to soften the causticity of the general London tone of persiflage and personal satire. As an amateur painter he was of the very highest distinction; and, though I know nothing of the matter, yet I should hold him a perfect

critic in painting, *for he always made his criticisms intelligible, and used no slang.*"

Like every critic, no matter how judicious, Sir George Beaumont exercised the right of departing in practice from his own precept. This picture is an instance—being a representation of a scene from Shakespeare, a kind of subject of which, in a letter to Haydon, Beaumont "always doubted the prudence." The scene is that in Act ii. Scene 1 of *As You Like It*, where the Duke, about to go and kill venison, confesses that it irks him to gore the poor dappled fools, and the "First Lord" replies that the melancholy Jaques also (part only of whose figure is here seen) "grieves at that." They had only to-day stolen behind him as

> he lay along
> Under an oak, whose antique root peeps out
> Upon the brook that brawls along this wood;
> To the which place a poor sequester'd stag,
> That from the hunter's aim had ta'en a hurt,
> Did come to languish.

120. JOSEPH NOLLEKENS, R.A. (1737–1823).

Sir William Beechey, R.A. (British: 1753–1839).

Room XXI.

It is somewhat curious that this should be the only picture by Beechey in the National Gallery, for he had surpassed all painters up to his time in the number of his contributions to the Academy, having exhibited 362 portraits there—including those of nearly all the famous and fashionable personages of the time. At the age of nineteen he had left a notary's office at Stowe in Gloucestershire and come up to London to be articled to a solicitor, but as a matter of fact he went off to the Academy Schools, and rapidly made himself a great name as a portrait painter. In 1793 he was elected A.R.A., and was appointed portrait painter to the Queen. In 1798 he painted a picture (now at Hampton Court) of a Royal Review in Hyde Park, which procured him his election as R.A. and the honour of knighthood. He is not one of the great portrait painters, but his works are adequate and vigorous, and are another instance of the general excellence of the English School in this branch of art.

Nollekens is one of the most curious figures in the history of English art. He was for more than half a century the fashionable sculptor of his time—the predecessor in this respect of Sir Francis Chantrey. Kings, statesmen, actors, authors, beauties, all sat to him. He restored the "Townley Venus"

and many other ancient sculptures; he executed also many mythological groups of his own, and his mural monuments were in great request. But he was a rough, vulgar, uneducated man; and, in spite of some latent kindness of heart, was a confirmed miser. He left behind him a fortune of £200,000, his executors being Sir William Beechey and a former apprentice, Mr. J. T. Smith. The latter gentleman had expected more than the £100 bequeathed him for his trouble, and avenged himself by writing an ill-natured but exceedingly entertaining work on his old friend (*Nollekens and his Times*, 1828). A more friendly life is contained in Allan Cunningham's book. In these works the visitor may read how "old Nolly," or "little Nolly," drove a splendid trade at Rome by doing up old sculptures for new; how he boasted to Lord Mansfield of having smuggled, in one of his busts, the lace ruffles that he went to court in, and how he saved by living on the scraps he called "Roman Cuttings"; and how when his wife Mary, who surpassed him in frugality, hoped he was not going to ask some visitors to dinner, he promised "never to encourage that sort of thing: let them get their meals at home." But there was one distinguished visitor who was always admitted—Dr. Johnson to wit, who used to back "his friend Joe Nollekens to chop out a head with any of them," and say that "Mary might have been his if little Joe had not stept in." Many too are the anecdotes of Nollekens and his sitters and his models. Something of the old man's miserliness and rough originality may be traced in this portrait.

122. THE VILLAGE FESTIVAL.

Sir D. Wilkie, R.A. (British: 1785–1841). *See under* 99, p. 174. *Room XX.*

The title originally given to the picture was "The Alehouse Door," and the host on the left serving two guests (one of them a portrait of Liston, the actor) might stand for a personification of John Barleycorn—

> Inspiring, bold John Barleycorn,
> What dangers thou canst make us scorn!

In the centre of the picture is a country fellow, divided between the dangerous invitations of his companions and the appeal of his wiser half—

On ae hand, drink's deadly poison
Bare ilk firm resolve awa',
On the ither, Jean's condition
Rave his very heart in twa.

On the other side of the picture is an elderly woman sternly contemplating her "fou" and hopelessly impenitent son. The painter's treatment of such incidents in the Festival is characteristic of the contrast between him and Hogarth. Wilkie is "a pleased spectator," as Mr. Austin Dobson puts it, rather than "an angry censor." From the technical point of view, the picture is commonly blamed on the ground that the figures are too small for the extent of canvas. It was finished in 1811 for Mr. Angerstein, and cost Wilkie much labour. The allusions in his Diary to studies for it are frequent, and begin as early as 1808. In 1812 it was included in an exhibition of his pictures which Wilkie held in Pall Mall. The exhibition was not a financial success, and the "Village Festival" was distrained for rent—an incident, it is said, which gave the painter the first idea of his subsequent picture of "Distraining for Rent."

123. *A LANDSCAPE: BY MOONLIGHT.*

Edward Williams (British: 1782–1855).

This artist (a nephew of James Ward, R.A.) was the son of an engraver, and combined the trade of carver and gilder with miniature and landscape painting.

124. THE REV. WILLIAM HOLWELL CARR.

John Jackson, R.A. (British: 1778–1831). *Room XX.*

A portrait of one of the principal benefactors of the National Gallery, by an artist who owed his training to the generosity of another. Jackson was the son of a tailor in Yorkshire, of Methodist inclinations. Sir George Beaumont, seeing the promise in some of his earlier sketches, received the young man into his town house and gave him an annual allowance of £50 to enable him to study at the Academy. Jackson made good use of his opportunities, and became A.R.A. in 1815, R.A. in 1817. He painted the portraits of several of his brother academicians, and otherwise enjoyed a large practice in this branch of art, being especially noted for his speed of hand: he was able, it is said, to turn out a finished portrait in six sittings of an hour each.

The present portrait was painted by Mr. Carr's direction, in order to be included in his munificent gift to the Gallery,

particulars of which may be gathered from Index II., and which included fine pictures by Titian, Claude, Tintoret, Andrea del Sarto, Rembrandt, and the Poussins. Mr. Carr was an absentee country clergyman who held a rich living, married a rich wife, and devoted himself and his fortune to the arts. He was educated at Exeter College, Oxford, where he was elected to a fellowship. It was when travelling in Italy on the strength of this fellowship that he began to form his collection of pictures. From 1797-1820 he exhibited, as an "honorary exhibitor" at the Academy, a series of landscape views done by himself. He died in 1830, at the age of seventy-two, in his house at Devonshire Place, and his pictures came next year into the National Gallery by his bequest.

125. IZAAK WALTON (1593–1683).

Jacob Huysman (Dutch: 1656–1696). *Room X.*

Huysman was one of the many foreign artists who settled in England under the Stuarts. He obtained considerable employment as a portrait painter, in spite of Sir Peter Lely's rivalry; one of the portraits among the "Windsor Beauties," now at Hampton Court, was painted by him.

A portrait of the retired city hosier who became famous as the author of the *Complete Angler*. It was painted for his family (with whom it remained till it was presented to the National Gallery in 1838), and was engraved in one of the later editions of the book (1836). Izaak Walton—"that quaint, old, cruel coxcomb" (as Byron, who was no fisherman, called him)—lived to be ninety: his fishing did something, one may expect, to keep him in the vigorous health which is here stamped on his face. "The features of the countenance often enable us," says Zouch in the *Memoirs of Izaak Walton* (cited in M. E. Wotton's *Word Portraits of Famous Writers*, p. 323), "to form a judgment, not very fallible, of the disposition of the mind. In few portraits can this discovery be more successfully pursued than in that of Izaak Walton. Lavater, the acute master of physiognomy, would, I think, instantly acknowledge in it the decisive traits of the original,—mild complacency, forbearance, mature consideration, calm activity, peace, sound understanding, power of thought, discerning attention, and secretly active friendship. Happy in his unblemished integrity, happy in the approbation and

esteem of others, he enwraps himself in his own virtue. The exaltation of a good conscience eminently shines forth in this venerable person."

127. VENICE: THE SCUOLA DELLA CARITA.

Canaletto (Venetian: 1697–1768). *Room XIII.*

Antonio Canale, commonly called Canaletto, was born in Venice, lived in Venice, and painted Venice. The numerous pictures by him in this room should be compared at once with Turner's Venetian pictures. It is impossible to get a more instructive instance of the different impression made on different minds by the same scenes. Canaletto drew, says one of his admirers (*Lanzi*, ii. 317), exactly as he saw. Well, what he did see we have shown us here. What others have seen, those who have not been to Venice can discover from Turner's pictures, from Shelley and Byron's verse, or Ruskin's prose. "Let the reader restore Venice in his imagination to some resemblance of what she must have been before her fall. Let him, looking from Lido or Fusina, replace, in the forest of towers, those of the hundred and sixty-six churches which the French threw down; let him sheet her walls with purple and scarlet, overlay her minarets with gold, . . . and fill her canals with gilded barges and bannered ships; finally, let him withdraw from this scene, already so brilliant, such sadness and stain as had been set upon it by the declining energies of more than half a century, and he will see Venice as it was seen by Canaletto (as it might have been seen by him, Mr. Ruskin means); whose miserable, virtueless, heartless mechanism, accepted as the representation of such various glory, is, both in its existence and acceptance, among the most striking signs of the lost sensation and deadened intellect of the nation at that time. . . . The mannerism of Canaletto is the most degraded that I know in the whole range of art. Professing the most servile and mindless imitation, it imitates nothing but the blackness of the shadows; it gives no single architectural ornament, however near, so much form, as might enable us even to guess at its actual one; . . . it gives the buildings neither their architectural beauty nor their ancestral dignity, for there is no texture of stone nor character of age in Canaletto's touch; which is invariably a violent, black, sharp, ruled penmanlike line, as far removed from the grace of nature as from her faintness and transparency: and for his truth of colour let the single fact of his having omitted all record whatsoever of the frescoes, whose wrecks are still to be found at least on one half of the unrestored palaces, and, with still less excusableness, all record of the magnificent coloured marbles" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 30). Stated in the fewest words, the difference between Canaletto and the others is this: To Canaletto Venice was a city of murky shadows, to them it is a city of enchanted colour. But his pictures satisfied the taste of his time, as the great number of them still extant testifies. Moreover his

fame extended beyond his own country. There was an English resident at Venice who engaged Canaletto (who started in life at his father's profession, that of scene painter) to work for him at low prices, and then used to retail the pictures at an enormous profit to English travellers. At last Canaletto came to England himself, and was given many commissions; but after two years he returned to Venice, as it was still Venetian pictures that his patrons wanted. How completely the public taste has now changed is shown by the fact that the Venice of all the most popular painters to-day, of whatever nation, is the Venice of Ruskin and Turner. Canaletto's pictures, however, will always possess one element of interest, apart from any fluctuations in taste. Within his limits they are historical records of the appearance of Venice in his time; and as more and more of the old Venice is destroyed, Canaletto's pictures will increase in interest.

An interesting piece of "old Venice." Beyond the canal is what is now the National Gallery of Venice—the Academy of Arts—but was in Canaletto's time still the Scuola della Carità, the conventual buildings of the Brotherhood of our Lady of Charity. Notice the green grass in the little square: the Campo, as it is called (the field), is now covered with flagstones (there is a sketch of this spot among the Turner drawings given by Mr. Ruskin to the University Galleries at Oxford: see *Guide to the Venetian Academy*, p. 34).

129. JOHN JULIUS ANGERSTEIN.

Sir T. Lawrence, P.R.A. (British: 1760–1830).
Room XVIII.

Lawrence—"the second Reynolds," as he was called by his admirers,[1] or "an attenuated Reynolds," as he is called by later critics—was one of the infant prodigies of art. His parents were gentlefolk who had fallen on bad times, and at the date of his birth his father was landlord of the Black Bear at Devizes. When the boy was only five, he was already on show both for his drawings and his powers of recitation. "Come now, my man," said Garrick once, when putting up at the inn and listening to the boy's performances, "bravely done! whether will ye be a painter or a player?" At nine he was able unaided to copy the most elaborate pictures, and soon after ten he earned money in different provincial towns as a taker of portraits in crayons. "His studio before he was twelve years old was," we are told, "the favourite resort of the beauty and fashion and taste of Bath: young

[1] They have Reynolds himself with them. "This young man," he is reported to have said of Lawrence, "has begun at a point of excellence where I left off."

ladies loved to sit and converse with the handsome prodigy; men of taste and *vertu* purchased his crayon heads, which he drew in vast numbers, and carried them far and near, even into foreign lands, to show as the work of the boy-artist of Britain." The child in Lawrence's case was father of the man. His success when he came up to London was instantaneous, and for forty years he was the idol of fashionable society. At nineteen, he had already been received into favour at court. At twenty-two, he was elected "a supplemental A.R.A." (the limit of age in ordinary cases being twenty-four), and four years later he was elected full R.A. He had already been appointed painter to the king. In 1820, upon the death of West, he was unanimously elected President of the Academy. His manners to the lady-sitters who flocked to him were all too fascinating, and he was even suspected of undue attentions to the Princess of Wales, who had asked him to stay in her house whilst painting her. He wrote the prettiest of notes and paid the neatest of compliments. He was an admirable reciter, and passed round copies of verses. But he was not merely a lady's man. Byron has celebrated his praises as an artist: "Were I now as I was, I had sung what Lawrence has painted so well"; and in one of his letters has noticed "Lawrence's delightful talk." The painter's affection for his own family, to whom he made handsome allowances, was never weakened, and there are many pleasant records of his generosity to young artists. He was on the Continent in 1818-1819, painting various foreign princes for the series of portraits which the king commissioned him to take after the conclusion of the French War, and which now hang in the Waterloo Gallery at Windsor. It was on a visit to Sir Robert Peel, with whom he was on intimate terms of friendship, that Lawrence was seized with the illness from which he soon afterwards died in his house at 65 Russell Square. He was buried with much pomp — Peel being one of the pall-bearers — in St. Paul's, beside Reynolds and Barry and West.

Lawrence is seen at his best in his male portraits, especially those where he was not burdened by freaks of passing fashion in costume.[1] In his pictures of women and children, especially those which belong to his earlier years, there was often a meretricious affectation which gave the point to the remark of the poet Rogers, "Phillips (see XX. 183, p. 229) shall paint my wife and Lawrence my mistress." Lawrence, at the beginning of his career, had been introduced to Sir Joshua Reynolds. "'Study nature more, the old masters less,' was his advice to Lawrence, advice exactly opposite to that given by him to

[1] "Utterly unlike Reynolds or Gainsborough, particularly the latter, who, although never giving in to any freak of fashion, yet so quickly and always found some safe means to represent it by which it might be divested of its ephemeral character, Sir Thomas Lawrence himself sets the fashion; he paints on a canvas that will last for centuries a style of dress, a particular cut of coat, which will only last for a day" (Chesneau: *The English School*, pp. 52, 53).

many another student, but advice," adds Mr. Humphry Ward (*English Art in the Public Galleries*, p. 46), "which showed that he had at once detected the real danger that lay in the path of the young aspirant. Unluckily the hint was not taken, and the cleverest portrait painter of the time—the cleverest, indeed, that appeared in England for two generations—parted ever more widely from nature as he grew in power and fame, till he became identified with Court, and the style of the Prince Regent, and the false elegance and the false sentiment of that day." Fortunately, however, for Lawrence's public fame, his male portraits are so far confined in the National Gallery to sitters—West, Angerstein, Romilly—who did not expose him to his besetting sin.

A portrait of particular interest—for its own excellence, for the connection of the sitter with the National Gallery, and for the relations between him and the artist. Lawrence was closely attached, as we shall see, to Angerstein, and "has expended his best powers on this portrait of the keen-spirited, sagacious old man. In the individual truth of nature and of character, in careful finish and brilliance and depth of colouring, he never surpassed it" (Mrs. Jameson). As for the sitter himself, it is somewhat curious that the man who in a sense founded the National Gallery of England should have been a Russian. Angerstein was born at St. Petersburg, but settled in England when he was fifteen, and from an underwriter at Lloyd's rose by his abilities and assiduity to be one of the chief merchants and bankers of his time. Policies which he took up were by way of distinction called "Julians." He helped to establish the modern "Lloyd's," and procured the passing of an Act forbidding shipowners to re-baptize unseaworthy vessels. He devised a scheme of State lotteries, and otherwise played an important part in high finance. In 1811 he retired on a princely fortune and spent his life between his house in Pall Mall and his country-place at Blackheath. He was well known as a philanthropist and a man of private generosity, but better still as an amateur of the arts. His famous collection, which formed the nucleus of the National Gallery, and contained (as may be seen from Index II.) many of its greatest treasures, was formed with the assistance of Benjamin West and Sir T. Lawrence. Of the latter he was a great friend and patron, and Lawrence was further attached to him in business relations. The painter was a spendthrift and a wretched man of business. He started his professional career deeply in debt, and in spite of his large income he never got out of it.

It was to Angerstein that he used to apply for "accommodation," and his income was at one time entirely mortgaged to the banker to liquidate large advances. Angerstein died in 1823, at the age of eighty-eight, and by his will directed that his pictures in his Pall Mall house should be sold. It was the purchase of them by the State that formed the nucleus of the National Gallery.

130. THE CORN FIELD.

J. Constable, R.A. (British: 1776-1837). *Room XX.*

Constable, who was a boy of nine when Gainsborough died, and, like him, a native of Suffolk, carried on Gainsborough's work of portraying the commoner aspects of English scenery. "There is a place among our painters," says his friend and biographer, C. R. Leslie, R.A., "which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Girtin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes." One sees in Constable's pictures exactly what the poets have sung as characteristic of lowland England —of Tennyson's "English homes," with "dewy pastures, dewy trees." He was born at East Bergholt, on the Stour—the son of a miller who had two wind-mills and two water-mills (one of which may be seen in his pictures, XX. 327 and 1207), and it was in Suffolk villages that he learned first to love, and then to paint, what he saw around him. (No pleasanter day can be passed than in this charming locality. Flatford Lock and Mill, with Willie Lott's cottage, the porch of East Bergholt church, and twenty other well-known scenes, are fully as recognisable now as the necessary changes in the foliage could possibly admit, and, by passing the night in the village inn at Dedham, a long day can be devoted to the familiar scenes and London easily reached the same evening.) Constable has himself described the scenes of his boyhood, which he was fond of saying made him a painter: "gentle declivities, luxuriant meadow-flats sprinkled with flocks and herds, well-cultivated uplands, with numerous scattered villages and churches, with farms and picturesque cottages." "I love every stile," he says in another letter, "and stump, and lane in the village; as long as I am able to hold a brush, I shall never cease to paint them." There are many other passages in his writings which show in what affectionate and reverent spirit he approached his work. He was particularly fond of painting the spring and early summer. "All nature revives," he writes, "and everything around me is springing up and coming into life. At every step I am reminded of the words of Scripture, 'I am the Resurrection and the Life.'" "The landscape painter," he said in one of his lectures, "must walk in the fields with an humble mind. No arrogant mind was ever permitted to see nature in all her beauty. If I may be allowed to use

a very solemn quotation, I would say most emphatically to the student, 'Remember now thy Creator in the days of thy youth.'" "The feelings of Constable with respect to his art might," says Mr. Ruskin, "be almost a model for the young student." He painted English scenery, and he painted it in a simple, vigorous, unaffected way. "His works," continues Mr. Ruskin, "are to be deeply respected, as thoroughly original, thoroughly honest, free from affectation, manly in manner, frequently successful in cool colour, and realising certain motives of English scenery with perhaps as much affection as such scenery, unless where regarded through media of feeling derived from higher sources, is calculated to inspire" (*Modern Painters*, Preface to second edition, p. xxxix. *n.*, and vol. i. pt. ii. sec. i. ch. vii. § 18). It was the spectacle in Constable's work of homely scenes painted in a simple way that caused his pictures to make so much sensation in France, where the "ideal" style of landscape, as practised by Claude and Poussin, had been until then in vogue.[1] "What resemblance," the Parisian critics cried in despair, "can you find between these paintings and those of Poussin, whom we ought always to admire and imitate? Beware of this Englishman's pictures; they will be the ruin of our school, and no true beauty, style, or tradition is to be discovered in them." The warning was not misplaced, for to Constable, it is now admitted, the modern French school of landscape is largely due. Constable reported this adverse French criticism himself, and added, "I am well aware that my works have a style of their own, but to my mind, it is exactly that which constitutes their merit, and besides, I have ever held to Sterne's precept, 'Do not trouble yourself about doctrines and systems, go straight before you, and obey the promptings of nature.'" The style of Constable is indeed very strongly marked; he is one of the most easily recognisable of painters, and the fact suggests an important principle of criticism. The aspects of nature are infinitely various. Many painters may set themselves with equal fidelity to paint nature as they see it, yet each of them will see it differently. Take for instance Gainsborough and Constable. Both lived in Suffolk and

[1] A less fortunate result of Constable's influence was the adoption and exaggeration of his somewhat blurred forms. "His tree drawing, for instance, is," says Mr. Ruskin, "the kind of work which is produced by an uninventive person dashing about idly with a brush, . . . and as representative of tree form, wholly barbarous . . . wholly false in ramification, idle and undefined in every respect; it being, however, just possible still to discern what the tree is meant for, and therefore the type of the worst modernism not being completely established" (*Modern Painters*, vol. iii. pt. iv. ch. ix. § 13; vol. iv. pt. v. ch. v. § 19). This is why Mr. Ruskin elsewhere expresses "regret that the admiration of Constable, already harmful enough in England, is extending even into France." "Constablesque" is only one stage removed from "blottesque," from "the blotting and blundering of Modernism" (see *Modern Painters*, vol. iii. Appendix i.; and *Two Paths*, Appendix i.).

loved Suffolk, and each with the same love of truth went straight to the fountain-head with the one desire of representing faithfully what they saw. Yet there is no possibility of mistaking Gainsborough's Suffolk for Constable's. "Sweetness, grace, and a tinge of melancholy shed their softening charm over Gainsborough's. Through the clouds one imagines a soft sky; no hard or sharp angles are visible; the too-vivid colours tone themselves down, subject to his unconsciously sympathetic handling; every smallest detail breathes of the serenity which issued from Gainsborough's own peaceful temperament" (Chesneau: *The English School*, p. 141). What Constable on the other hand saw in nature is summed up in Fuseli's sarcasm, "I am going to see Constable; *bring me mine ombrella.*" "Fuseli's jesting compliment," says Mr. Ruskin, "is too true; for the showery weather in which the artist delights misses alike the majesty of storm and the loveliness of calm weather; it is greatcoat weather, and nothing more. There is strange want of depth in the mind which has no pleasure in sunbeams but when piercing painfully through clouds, nor in foliage but when shaken by the wind, nor in light itself but when flickering, glistening, restless, and feeble." Some of the narrowness of Constable's choice was due to his passion for chiaroscuro. "No chiaroscuro ever was good, as such, which was not subordinate to character and to form; and all search after it as a first object ends in the loss of the thing itself so sought. One of our English painters, Constable, professed this pursuit in its simplicity. 'Though my pictures should have nothing else, they shall have chiaroscuro.' The sacrifice was accepted by the fates, but the prayer denied. His pictures *had* nothing else; but they had *not* chiaroscuro"[1] (*Academy Notes*, 1859, p. 53). Not quite nothing else, as we have seen. But undoubtedly when his works are compared with Turner's, they are found very narrow in their range. And it is just this narrowness, this restriction to common aspects of nature, that ensures Constable's popularity. For "there are some truths easily obtained, which give a deceptive resemblance to Nature; others only to be obtained with difficulty, which cause no deception, but give inner and deeper resemblance. These two classes of truths cannot be obtained together; choice must be made between them. The bad painter gives the cheap deceptive resemblance. The good painter gives the precious non-deceptive resemblance. Constable perceives in a landscape that the grass is wet, the meadows flat, and the boughs shady; that is to say, about as much as, I suppose, might in general be apprehended, between them, by an intelli-

[1] "It is singular to reflect what that fatal Chiaroscuro has done to art, in the full extent of its influence. It has been not only shadow, but shadow of Death; passing over the face of ancient art, as death itself might over a fair human countenance; whispering, as it reduced it to the white projections and lightless orbits of the skull, 'Thy face shall have nothing else, but it shall have chiaroscuro'" (*Modern Painters*, vol. iii. pt. iv. ch. x. § 20 *n.*).

gent fawn, and a skylark. . . . Even those who are not ignorant, or dull, judge often erroneously of effects of art, because their very openness to all pleasant and sacred association instantly colours whatever they see, so that, give them but the feeblest shadow of a thing they love, they are instantly touched by it to the heart, and mistake their own pleasurable feelings for the result of the painter's power. Thus when, by spotting and splashing,[1] such a painter as Constable reminds them somewhat of wet grass and green leaves, forthwith they fancy themselves in all the happiness of a meadow walk" (*Modern Painters*, vol. iii. pt. iv. ch. x. § 3; vol. iv. pt. v. ch. iii. § 6).

Of Constable's life, the most interesting thing to note is its remarkable fidelity to his art. His early years were a long struggle to realise his ideals. At school he excelled in nothing but penmanship.[2] "Come out of your painting room," the master used to say when the lad's attention wandered from his books. But his true painting room was in the fields, where he used to sketch with a village plumber named Dunthorne. His father designed him for the Church, but afterwards put him in charge of one of his mills—an apprenticeship which was of great value to Constable, as leading him to study the sky. In a letter written many years later, Constable, in describing his sky studies, significantly remarks on the importance of the sky even in everyday life for practical purposes. From the mill he passed in 1796 to the Academy Schools, but though dissatisfied with his progress, he never lost hope. "I feel more than ever convinced," he wrote in 1803, "that one day or other I shall paint well; and that even if it does not turn to my advantage during my lifetime, my pictures will be handed down to posterity." "Mark what I say," he said to a friend thirty years later; "they accuse me of sprinkling my pictures with a white-wash brush. But the time will come—I may not live to see it, but you may—when you will find that my pictures will kill all the others near them. These whites and glittering spots which they dislike will tone down, and, without losing their purpose, time will harmonise them with the rest" (*Athenæum*, March 10, 1888). In 1815 he married a girl whom—faithful in love as in art—he had loved since he was a boy.

[1] Edward Fitzgerald speaks of the trees in this painter's works as "splashed with that white sky-mud, which (according to Constable's theory) the earth scatters up with her wheels in travelling so briskly round the sun" (*Life and Letters of Edward Fitzgerald*, i. 64).

[2] It is interesting to know that Gainsborough shared Constable's fondness for good penmanship. "I have heard him (Gainsborough) say that the sight of a letter written by an elegant penman pleased him beyond expression, and I recollect being with him one day when the servant brought him one from his schoolmaster in Suffolk, which, after reading, he held at a distance, as John Bridge the jeweller would a necklace, first inclining his head upon one shoulder and then on the other, after which he put it upon the lower part of his easel, and frequently glanced at it during the time he was scraping the colours together upon his easel" (J. T. Smith: *Nollekens and his Times*, i. 186).

In 1819 he was elected A.R.A., but not till 1829 full R.A. In 1820 he removed from Charlotte Street, Fitzroy Square, to Well Walk, Hampstead, the better to study his favourite skies. He died suddenly in London, when coming away from his "dear old Somerset House" (where the Academy was then housed). In his latter years he inherited money through his wife, which made him independent of any professional earnings; but many of his best works remained on his hands for years, and the majority of those he sold were bought by personal friends. But all the while that he was waiting for acceptance, he never became bitter. Equally admirable was the catholicity of his taste. He had, as he said, a style of his own, and was a rebel from all the scholastic rules of his time.[1] Yet he admired what was great in those whose work was different from his own, no less than the work of those with whom he was artistically in sympathy. Sir George Beaumont, to whom Constable, like so many artists, was indebted for help, had shown him the little Claude, now numbered 61, p. 149, and he was greatly delighted with it. Many years later he wrote to his friend Archdeacon Fisher, "I looked into Angerstein's the other day: how paramount is Claude!" "Cozens is all poetry," he exclaimed. "Did you ever see a picture by Turner," he asked, "and not wish to possess it?" "I cannot think of it even now," he said of one of Gainsborough's landscapes, "without tears in my eyes." So true is it what Mr. Ruskin says, that "he who walks humbly with nature will seldom be in danger of losing sight of art. He will commonly find in all that is truly great of man's works something of their original, for which he will regard them with gratitude, and sometimes follow them with respect" (*Modern Painters*, vol. i., Preface to 2nd ed., p. xxxix *n.*).

This picture—known sometimes as "The Corn Field," sometimes as "The Country Lane"—was exhibited at the Academy in 1826, but was returned to the artist unsold. Upon his death an association of gentlemen bought it from his executors and presented it to the Gallery. It is one of the best of Constable's works, and we know from his letters how much trouble he took with it. "I have dispatched a large landscape to the Academy," he writes to his friend Fisher, "upright, of the size of the 'Lock,' but a subject of a very different nature; inland cornfields, a close lane forming the foreground; it is not neglected in any part; the trees are more than usually studied, the extremities well defined, as well

[1] The system is best exhibited in Sir George Beaumont's rules. His first question on seeing a landscape used to be, "Where is your brown tree?" His second is shown in the following story. "'I see,' he said, looking at a picture by Constable, 'your first and your second light, but I can't make out which is your third.' Constable told this to Turner, who said, 'You should have asked him how many lights Rubens introduced.'"

as the stems; they are shaken by a pleasant and healthful breeze at noon: .

While now a fresher gale
Sweeping with shadowy gusts the fields of corn, etc.

I am not, however, without my anxieties, though I have not neglected my work, or been sparing of my pains" (Leslie's *Life of Constable*, p. 167).

134. A LANDSCAPE.

Cornelius Gerritz Decker (Dutch: died 1678). *Room XII.*

"Amongst the artists who followed the footsteps of Ruysdael and Hobbema, the one who most nearly resembled these masters was Cornelius Decker, whose works may be classed among the best Dutch landscapes" (Havard's *Dutch School*, p. 209). He painted at Haarlem, and studied under Salomon Ruysdael (see 1344, p. 744).

135. LANDSCAPE WITH RUINS

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200. *Room XIII.*

The artist, "disgusted with his first profession (of scene painter), removed," we are told, "while still young to Rome, where he wholly devoted himself to drawing views from nature, and in particular from ancient ruins" (*Lanzi*, ii. 317).

136. *PORTRAIT OF A LADY.*

Sir T. Lawrence, P.R.A. (English: 1769–1830). *See under* 129, p. 201.

A portrait of the wife of Mr. Francis Robertson of Brighton.

137. LANDSCAPE.

Jan van Goyen (Dutch: 1596–1656). *Room X.*

Jan van Goyen, one of the first masters in the native Dutch art of landscape as opposed to the exotic work of the Italianisers (see p. 46), was born at Leyden in 1596. He studied with the elder Swanenburch, the father of Rembrandt's first master, and frequently went to Haarlem to work under Esaias van de Velde. His position in the world of art was considerable. In 1640 he was President of the Guild of St. Luke at the Hague; his portrait was painted by Vandyck and Frans Hals; and Jan Steen was his son-in-law. Like so many of the Dutch

masters whose works are now prized, he received in his lifetime very small sums for his pictures—often not more than fifteen or twenty florins apiece. He tried to help his income by speculating in houses, and even, after the fashion of the time, in tulips. But he died insolvent. His work, however, and influence remained. His extant pictures are very numerous; and among the successors whose genius was largely formed by him are Cuyp, Jan van de Cappelle, and Salomon Ruysdael. He was one of the first to discover a poetry in the unbroken horizons of his native land. "Where he is at his best is in the painting of the infinitely varied sky that overhangs a great Dutch river or estuary, the clouds taking at every movement new shapes or new effects of light and shade, and the water below reflecting them." (See for further estimate of Van Goyen an article on "The Landscape Painters of Holland" in *The Quarterly Review*, October 1891.)

This work was formerly ascribed to J. Ruysdael.

138. ANCIENT RUINS.

Giovanni Antonio Panini (Roman: 1695–1768). *Room XIII.*

A view in Rome with the pyramid of Caius Cestius.

139. *RELIGION ATTENDED BY THE VIRTUES.*

Angelica Kaufmann, R.A. (British: 1741–1807).

This artist was born in Switzerland, but in 1766 came to England, where she was received with great distinction, and two years later was elected one of the original members of the Academy. She knew all the celebrities of the day, and Sir Joshua Reynolds was ever her "firmest friend." Her work, which was immensely popular (especially in engravings), has indeed a faint and faded resemblance to Sir Joshua's; but her pictures no longer meet a popular craze or command high prices, and she is now best remembered for her romantic story, which has been so prettily idealised in Miss Thackeray's *Miss Angel*.

140. PORTRAIT OF A LADY.

Bartholomeus van der Helst (Dutch: 1611–1670). *Room X.*

Little is known of the life of this painter (who appears to have studied under De Keyser, X. 212, p. 245), except that he resided constantly at Amsterdam, and was in good practice there as a portrait painter. He had a part in founding the Painters' Guild there, whilst his likeness of Paul Potter at the Hague (1654), and his partnership with Bakhuizen, who laid in the backgrounds of some of his pictures in 1668, indicate a constant companionship with the best artists of the

time. His masterpiece is in the Museum at Amsterdam. It contains thirty-five portraits, whole length, and represents a banquet given by a company of the civil-guard of Amsterdam, in commemoration of the Peace of Münster, in 1648. Sir Joshua Reynolds, in his *Journey to Flanders and Holland*, says of that work that it "is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." Whilst delighted with Van der Helst, Sir Joshua was disappointed by Rembrandt; and certainly "Van der Helst attracts by qualities entirely differing from those of Rembrandt and Frans Hals: nothing can be more striking than the contrast between the strong concentrated light and the deep gloom of Rembrandt, and the contempt of chiaroscuro peculiar to his rival, except the contrast between the rapid sketchy touch of Hals and the careful finish of Van der Helst."

143. PORTRAIT OF LORD LIGONIER.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792).
See under 79, p. 158. *East Vestibule.*

This distinguished officer, of whom there is a monument in Westminster Abbey, was a French Huguenot by birth, but was educated in England, and at an early age entered the British army. He fought at Blenheim and at Marlborough's other great battles. He was knighted (Sir John Ligonier) after the battle of Dettingen, in which he commanded a division under George II. He was afterwards made a peer, field-marshal, and commander-in-chief. He died in 1770 at the age of ninety-two. At the battle of Laffeldt in 1747 he rescued the allied army from destruction by charging the whole French line at the head of the British dragoons.[1] The portrait is one of Reynolds's earlier works, its date being about 1760, and was one of the painter's favourites. According to an anecdote told by Nollekens, Reynolds, at a sale of prints, was once expatiating to a friend on the extraordinary powers of Rembrandt, and proceeded to observe that the effect which pleased him most in all his own pictures was that displayed in his Lord Ligonier on Horseback; the chiaroscuro of which he found, he said, in a rude woodcut upon a halfpenny ballad on the wall of St. Anne's church, in Princes Street.

[1] "It is supposed that Reynolds's endeavour to paint the old man's features as they might have appeared years before in the fields of Flanders led to its being, as it certainly is, poorly painted as to the face." (Smetham's *Literary Works*, p. 40.)

144. BENJAMIN WEST, P.R.A.

Sir Thomas Lawrence, P.R.A. (British: 1769–1830).

See under 129, p. 201. *East Vestibule.*

A characteristic portrait of Lawrence's predecessor in the presidential chair, of the most ambitious and least successful, perhaps, of all noted English painters. The portrait was taken for the Prince of Wales in 1811, when West was seventy-three. But the venerable painter is represented as still intent on big designs. On the easel beside him is a sketch of Raphael's cartoon of the death of Ananias—one of those large compositions which West attempted to imitate, either in historical or Biblical story, on ever larger scale as he grew older. The fortunes of his pictures are one of the curiosities in the history of taste. In his lifetime his fame was very great. When he died he was buried in full state in St. Paul's, and his biographer declared that "he was one of those great men whose genius cannot be justly estimated by particular works, but only by a collective inspection of the variety, the extent, and the number of their productions." Lawrence's portrait of the "great man," still intent in his old age on great things, has a pathetic interest when one contrasts the verdict of posterity with royal patronage and contemporary fame. Twenty years after his death some of his pictures, for which he had been paid 3000 guineas, were knocked down at a public sale for £10; and such of his pictures as had been presented to the National Gallery have now been removed to the provinces. West's life (which is more interesting than his art) may be read in *Allan Cunningham*, vol. ii. He came of an old Quaker family, which had emigrated to America in 1715, and was born in Pennsylvania in 1738. When he was twenty-two, some friends and relatives clubbed together to send him to Italy. In 1763 he settled in London, sent for the girl he had left behind him in Pennsylvania, married, won the favour of George III., was one of the original members of the Royal Academy, and in 1792 succeeded Reynolds as president. The knighthood which is offered to all holders of that post was declined by West. Mrs. Moser was a candidate against him, but only received one vote, that of Fuseli, who met the remonstrance of a brother academician by declaring that "he did not see why he shouldn't vote for one old woman as

well as another." West's best claim to remembrance in the development of English art is that he was the first to introduce modern costume into the representation of contemporary history—an innovation which created much stir in artistic circles at the time, and called forth at first the protests of Reynolds.

146. A VIEW ON THE MAES.

Abraham Storck (Dutch: 1630–1710). *Room X.*

147. *CEPHALUS AND AURORA.*

Agostino Carracci (Eclectic-Bologna: 1557–1602).

Agostino Carracci was the elder brother of Annibale (see under 9, p. 95), and cousin of Ludovico (see under 28, p. 119). It was he who composed the sonnet in which the aims of the "Eclectic School," founded by him and his two relatives, are set forth (see p. 119). He was a man of learning, and superintended the theoretical instruction of the school. His pictures are rare, but he was also distinguished as an engraver.

A cartoon, like the companion picture (148), for a fresco. Cephalus, while on a hunting expedition on Mount Hymettus, is forcibly carried off by Aurora.

148. *THE TRIUMPH OF GALATEA.*

Agostino Carracci (Eclectic: 1557–1602).

A cartoon for a fresco in the Farnese Palace at Rome. The frescoes themselves were the work of Annibale. The sea-nymph Galatea is borne on the ocean by Glaucus, preceded by Triton blowing his horn, and surrounded by Nereids and Cupids on Dolphins.

149. A CALM AT SEA.

Willem van de Velde (Dutch: 1633–1707. *Room X.*

William Van de Velde, the younger, was the son of an artist of the same name, and the two together were the most famous sea-painters of their time. The father was specially commissioned by the East India Company to paint several of their ships. The son was for a time engaged in painting the chief naval battles of the Dutch. In 1675 they were both established in England, living at Greenwich, as painters to King Charles II., who granted each of them a pension of £100 a year; the father "for taking and making draughts of sea-fights;" and the son "for putting the said draughts

into colours." The Vandeveldes, thus employed, "produced," says Macaulay, "for the king and his nobles some of the finest sea-pieces in the world." "The palm," says Walpole, "is not less disputed with Raphael for history than with Vandevelde for sea-pieces." But in no branch of art has the English School of this century made more conspicuous advance than in sea-painting, and those who are fresh from reminiscences of Turner or Lee, or amongst living artists, of Hook and Moore and Brett, will hardly be inclined to agree at this day with such high praise of Vandevelde. "It is not easily understood," says Mr. Ruskin, "considering how many there are who love the sea, and look at it, that Vandevelde and such others should be tolerated. Foam appears to me to curdle and cream on the wave sides, and to fly flashing from their crests, and not to be set astride upon them like a peruke; and waves appear to me to fall, and plunge, and toss, and nod, and crash over, and not to curl up like shavings; and water appears to me, when it is gray, to have the gray of stormy air mixed with its own deep, heavy, thunderous, threatening blue, and not the gray of the first coat of cheap paint on a deal floor."

"It is not easy to understand," perhaps, but two helps towards understanding may be mentioned in Mr. Ruskin's own words. First, previous painters—including even the Venetians, sea-folk though they were—had all treated the sea conventionally. Vandevelde and his fellows, at any rate, endeavoured to study it from nature. Bakhuizen, as we shall see, like Turner after him, used to go to sea in all weathers, the better to obtain "impressions." Hence the Dutch sea-painting did mark an advance, and how great was its influence on later artists and sea-lovers we know from the case of Turner, who "painted many pictures in the manner of Vandevelde, and always painted the sea too gray, and too opaque, in consequence of his early study of him." And this gray and opaque rendering of the sea by the Dutch was to some extent due to natural causes. "Although in artistical qualities lower than is easily by language expressible, the Italian marine painting usually conveys an idea of three facts about the sea,—that it is green, that it is deep, and that the sun shines on it. The dark plain which stands for far-away Adriatic with the Venetians, and the glinting swells of tamed wave which lap about the quays of Claude, agree in giving the general impression that the ocean consists of pure water, and is open to the pure sky. But the Dutch painters, while they attained considerably greater dexterity than the Italian in mere delineation of nautical incident, were by nature precluded from ever becoming aware of these common facts; and having, in reality, never in all their lives seen the sea, but only a shallow mixture of sea-water and sand; and also never in all their lives seen the sky, but only a lower element between them and it, composed of marsh exhalation and fog-bank; they are not to be with too great severity reproached for the dulness of their records of the nautical enterprise of Holland. *We* only are

to be reproached, who, familiar with the Atlantic, are yet ready to accept with faith, as types of sea, the small waves *en papillote* and peruke-like puffs of farinaceous foam, which were the delight of Bakhuizen and his compeers"[1] (*Modern Painters*, vol. i. pt. ii. sec. v. ch. i. § 20; vol. iii. pt. iv. ch. xviii. § 30; *On the Old Road*, i. 283; *Harbours of England*, p. 18).

150. A GALE AT SEA.

Willem van de Velde (Dutch: 1633-1707).
See under last picture. *Room X.*

151. A RIVER SCENE.

Jan van Goyen (Dutch: 1596–1656).
See under 137, p. 209. *Room XI.*

Signed with the artist's name, and dated 1645.

152. AN EVENING LANDSCAPE.

Aart van der Neer (Dutch: 1603–1677). *Room X.*

This painter was a native of Amsterdam, and lived and worked there. His pictures are now much appreciated; but he died destitute, and the pictures he left behind him were valued at only three florins apiece.

Aart (Arthur) van der Neer is the Dutch painter of "the hues and harmonies of evening." Before the door of the

[1] An amusing instance of the naïve ignorance of the sea which underlay much of the excessive admiration of Vandevelde is afforded by Dr. Waagen, for many years director of the Berlin Gallery, and author of *Treasures of Art in England*. At the end of a passage describing his "first attempt to navigate the watery paths," he says: "For the first time I understood the truth of these pictures (Bakhuizen's and Vandevelde's), and the refined art with which, by intervening dashes of sunshine, near or at a distance, and *ships to animate the scene*, they produce such a charming variety on the surface of the sea." "For the first time!" exclaims Mr. Ruskin (*Arrows of the Chace*, i. 16, 17), "and yet this gallery-bred judge, this discriminator of coloured shreds and canvas patches, who has no idea how ships animate the sea until—charged with the fates of the Royal Academy—he ventures his invaluable person from Rotterdam to Greenwich, will walk up to the work of a man whose brow is hard with the spray of a hundred storms, and characterise it as 'wanting in truth of clouds and waves.'" Dr. Waagen, it should be explained, had, on the strength of his first "navigation of the watery ways," pronounced Turner's works inferior in such truth to Vandevelde. Clearly Dr. Waagen, more fortunate than most of our foreign visitors, had a calm crossing.

country house are a lady and gentleman, who have come out as if to gaze on one of such effects. This is one of the largest of his pictures—which is the more valuable as the figures are by Cuyp, whose name is inscribed on the pail; but 239 is perhaps more attractive.

153. THE LITTLE NURSE.

Nicolas Maas (Dutch: 1632–1693). *Room XII.*

Maas (as he is generally called, although he signed his name Maes) was a pupil of Rembrandt, and is distinguished from most of the Dutch *genre* painters by his richer colouring. In the later years of his life he seems to have become chiefly a portrait painter. He died at Amsterdam, where he had settled in 1678, and where he was employed by most of the distinguished personages of his time.

154. THE MUSIC PARTY.

David Teniers, the younger (Flemish: 1610–1694). *Room X.*

Teniers, though a Fleming by birth, belongs rather to the Dutch School in style—being one of the principal *genre* painters, of whom most of the other leading masters are Dutch. His art stands, however, in direct relation to that of the Flemish painters preceding him, through the want of spiritual motive common to him and to them. But Teniers and the *genre* painters carry this banishment of spiritual motive a step further. "Rubens often gives instructive and magnificent allegory (*e.g.* 46, p. 140); Rembrandt, pathetic or powerful fancies, founded on real Scripture-reading, and on his interest in the picturesque character of the Jew. And Van Dyck, a graceful rendering of received Scriptural legends. But (with Teniers) . . . we lose, not only all faith in religion, but all remembrance of it. Absolutely now at last we find ourselves without sight of God in all the world. . . . Farthest savages had, and still have, their Great Spirit, or, in extremity, their feather-idols, large-eyed; but here in Holland we have at last got utterly done with it all. Our only idol glitters dimly, in tangible shape of a pint pot, and all the incense offered thereto, comes out of a small censer or bowl at the end of a pipe." The place of Teniers in art history is, therefore, so far as the ideals of art go, that he is, *par excellence*, "the painter of the pleasures of the ale-house and card-table" (*Modern Painters*, vol. v. pt. ix. ch. vi. §§ 10, 11; ch. viii. § 11). This limitation of subject is the more deliberate and the more significant for its contrast to the social standing of the artist himself. It is doubtful whether he ever entered Rubens's studio, but he married Velvet Breughel's daughter, a former ward of Rubens, who acted as witness at the marriage. He was the friend of courtiers and princes. The Archduke Leopold-William,

Governor of the Netherlands, appointed him his private painter, and gave him an office in his household. Queen Christina of Sweden and Philip IV. of Spain were also amongst his patrons. Yet he remained throughout life essentially the painter of the pot-house.

In what then does the merit of his pictures consist? It is in the honesty of his manner. He "touched with a workmanly hand, such as we cannot see rivalled now;" and he seems "never to have painted indolently, but gave the purchaser his thorough money's worth of mechanism." Hence it is that Sir Joshua Reynolds, though condemning Teniers's vulgarity of subject, yet held up his pictures as models to students who wished to excel in execution.

This and the companion picture, 158, are good illustrations of what has has been said above. The human specimens are ugly and vulgar; the pottery is pretty, and beautifully painted.

155. THE MONEY CHANGERS.

Teniers (Flemish: 1610–1694). *See under* last picture.

Room X.

A man and his wife—usurers, we may suppose—counting their money. There is all the miser's misery in the withered careworn faces, all the miser's greed in the thin, tremulous hands. The man alone seems not quite to like some transaction which they are discussing; the woman—Portia's prerogative of mercy being reversed—seems to be thinking, "Come, man, don't be a fool: a bond is a bond."

156. A STUDY OF HORSES.

Van Dyck (Flemish: 1599–1641). *See under* 49, p. 142.

Room X.

An interesting sketch as illustrating Van Dyck's affection for the horse. "In painting, I find that no real interest is taken in the horse until Van Dyck's time, he and Rubens doing more for it than all previous painters put together. Rubens was a good rider, and rode nearly every day, as, I doubt not, Van Dyck also. The horse has never, I think, been painted worthily again, since he died" (*Modern Painters*, vol. v. pt. ix. ch. vi. § 22).

The particular choice of subject in this sketch shows further in its literary connection a lover of the horse. The subject, as we know from the words *equi Achillis* on a scroll

in the left corner of the picture, is the horses of Achilles, said for their swiftness to be the sons of the wind Zephyrus: in the upper part of the picture is a sketch of a zephyr's head. "The gentleness of chivalry, properly so called, depends on the recognition of the order and awe of lower and loftier animal-life, . . . taught most perfectly by Homer in the fable of the horses of Achilles. There is, perhaps, in all the *Iliad* nothing more deep in significance—there is nothing in all literature more perfect in human tenderness, and honour for the mystery of inferior life, than the verses that describe the sorrow of the divine horses at the death of Patroclus, and the comfort given them by the greatest of the gods"[1] (*Fors Clavigera*, 1871, ix. 13).

157. A LANDSCAPE: SUNSET.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130. *Room X.*

For Rubens's landscapes see under 66, p. 151. "It is to be noted, however, that the licenses taken by Rubens in particular instances are as bold as his general statements are sincere. . . . In the Sunset of our own Gallery many of the shadows fall at right angles to the light" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 15).

158. BOORS REGALING.

Teniers (Flemish: 1610–1694). *See under* 154, p. 216. *Room X.*

159. THE DUTCH HOUSEWIFE.

Nicolas Maas (Dutch: 1632–1693). *See under* 153, p. 216. *Room XII.*

"There are few pictures in the National Gallery," says C. R. Leslie (*Handbook for Young Painters*, p. 243), "before which I find myself more often standing than at this." Its great attraction, he adds, is "the delight of seeing a trait of childhood we have often observed and been amused with in nature, for the first time so felicitously given by art." The

[1] It is interesting that another contemporary man of letters, the late Matthew Arnold, singled out these same lines for special praise: "no passage in poetry," he said, "has moved and pleased me more" (*Fortnightly Review*, August 1887, p. 299).

Dutch housewife sits intently engaged in scraping a parsnip, whilst the child stands by her side "watching the process, as children will stand and watch the most ordinary operations, with an intensity of interest, as if the very existence of the whole world depended on the exact manner in which that parsnip was scraped."

160. A "RIPOSO."

Pietro Francesco Mola (Eclectic-Bologna: 1612–1668). *Room XIII.*

The Italians gave this title to the subject of the Holy Family resting on the way in their flight to Egypt,—"the angel of the Lord appeareth to Joseph in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt."

161. AN ITALIAN LANDSCAPE.

Gaspar Poussin (French: 1613–1675). *See under* 31, p. 122. *Room XIV.*

A recollection probably of the mountain scenery in North Italy—possibly near Bergamo. The spray of foliage prominent on the left is very characteristic of Gaspar. "One of the most remarkable characters of natural leafage is the constancy with which, while the leaves are arranged on the spray with exquisite regularity, that regularity is modified in their actual effect. For as in every group of leaves some are seen sideways, forming merely long lines, some foreshortened, some crossing each other, every one differently turned and placed from all the others, the forms of the leaves, though in themselves similar, give rise to a thousand strange and differing forms in the group. . . . Now go to Gaspar Poussin and take one of his sprays, where they come against the sky; you may count it all round: one, two, three, four, one bunch; five, six, seven, eight, two bunches; nine, ten, eleven, twelve, three bunches; with four leaves each; and such leaves! every one precisely the same as its neighbour, blunt and round at the end (where every forest leaf is sharp, except that of the fig-tree), tied together by the stalks, and so fastened on to the demoniacal claws above described (see under 68, p. 154), one bunch to each claw" (*Modern Painters*, vol. i. pt. ii. sec. vi. ch. i. §§ 16, 17).

162. THE INFANT SAMUEL.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

"I wish," wrote Hannah More to her sister, describing a private view of Sir Joshua's pictures for the Academy Exhibition of 1776, "you could see a picture Sir Joshua has just finished of the prophet Samuel on his being called. 'The gaze of young astonishment' was never so beautifully expressed. Sir Joshua tells me that he is exceeding mortified when he shows this picture to some of the great; they ask him who Samuel was. I told him he must get somebody to make an oratorio of Samuel, and then it would not be vulgar to confess they knew something of him."

> With joy the guardian Angel sees
> A duteous child upon his knees,
> And writes in his approving book
> Each upward, earnest, holy look.
> Light from his pure aërial dream
> He springs to meet morn's orient beam,
> And pours towards the kindling skies
> His clear adoring melodies.
>
> KEBLE: *Lyra Innocentium.*

163. VENICE: A VIEW ON THE GRAND CANAL.

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200. *Room XIII.*

The Church, that of S. Simeone Piccolo, was built in Canaletto's time. "One of the ugliest churches in Venice or elsewhere. Its black dome, like an unusual species of gas-ometer, is the admiration of modern Italian architects" (*Stones of Venice*, vol. iii. Venetian Index, *s. v.* Simeone).

165. THE PLAGUE AT ASHDOD.

Nicolas Poussin (French: 1594–1665). *See under* 39, p. 133. *Room XIV.*

The Philistines having overcome the Israelites removed the ark of the Lord to Ashdod, and placed it in the temple of their god Dagon. "And when they of Ashdod arose early on the morrow, behold, Dagon was fallen upon his face to the earth before the ark . . ." (seen here in the temple to the

right). "But the hand of the Lord was heavy upon them of Ashdod, and he smote them with a loathsome plague" (1 Samuel v. 4, 6).

The picture—a ghastly subject ghastlily treated—is yet a good instance of Poussin's learned treatment. Everywhere the intention to express alarm is obvious, and in the foreground are figures fleeing the infection, with nose and mouth muffled. Others are engaged removing the dead and dying, while in the centre are the dead bodies of a mother and child; another child approaches the mother's breast, but the father stoops down to avert it. A similar group to this occurs in a design by Raphael, "Il Morbetto," and was also in the celebrated picture by Aristides which Alexander the Great, at the sack of Thebes, claimed for himself and sent to his palace at Pella (Wornum: *Epochs of Painting*, p. 47, ed. 1864).

166. A CAPUCHIN FRIAR.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.

Room X.

167. *THE ADORATION OF THE MAGI.*

Peruzzi (Sienese: 1481–1537). *See under* 218, p. 249.

A drawing in chiaroscuro, which was engraved by Agostino Carracci in 1579, of the same composition as in 218.

168. ST. CATHERINE OF ALEXANDRIA.

Raphael (Urbino: 1483–1520). *See under* 1171, p. 660.

Room VI.

This is a picture of Raphael's second period—"painted about the year 1507, to judge from its close resemblance in style to the celebrated picture of the Entombment in the Borghese (Rome), which is known to have been executed at that time." There are several studies for the picture in the University Galleries at Oxford, and the finished cartoon in black and white chalk, pricked for transfer to the panel, is exhibited in the Louvre.

A perfect picture of saintly resignation. St. Catherine (for whose story see 693, p. 481) leans on the wheel, the instrument of her martyrdom, and "looks up to heaven in the dawn of the eternal day, with her lips parted in the resting from her pain." Her right hand is pressed on her bosom, as if she replied to the call from above, "I am here, O Lord! ready to

do Thy will." From above, a bright ray is seen streaming down upon her, emblematic of the divine inspiration which enabled her to confound her heathen adversaries. The studies existing show the pains Raphael took with the exquisite expression; but the result defies analysis. "It is impossible to explain in language the exact qualities of the lines on which depend the whole truth and beauty of expression about the half-opened lips of Raphael's St. Catherine." But these lines should be noticed as exemplifying the principle of "vital beauty"—of beauty, that is to say, as consisting in the appearance in living things of felicitous fulfilment of function. Thus eyes and mouths become more beautiful precisely as they become more perfect means of moral expression. The mouth of a negro is ugly because it is only a means of eating; the mouth of St. Catherine is beautiful for the feeling it expresses (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 47; vol. ii. pt. iii. sec. i. ch. xii. § 10, sec. ii. ch. v. § 21). It may be noticed, lastly, how much the pathetic feeling of the picture is heightened by the herbage in the foreground, and especially perhaps by the carefully-painted dandelion "clock": "so soon passeth it away, and we are gone."

169. THE HOLY FAMILY.

Ludovico Mazzolino (Ferrarese: 1480–1528). *Room V.*

Ludovico Mazzolino, "whose brilliant colours play through all shades," has been called "the glowworm of the Ferrarese School." In another of his characteristics—the minuteness, namely, of his work—he resembles rather the Flemish School. Of his life little or nothing is known; but his interest in decorative craftsmanship is proved by his pictures.

The background and accessories here, as well as in 641, p. 451, are particularly interesting as a record of the decorative art of the time. A few years before the date of these pictures the Pope Leo X. had unearthed the buried treasures of the baths of Titus, and Giovanni da Udine rediscovered the mode by which their stucco decorations were produced. This method of modelling in wet plaster on walls and ceilings was extensively used in house decoration from that time down to the middle of the last century, but has since then been supplanted by the cheaper process of casting. No sooner was Giovanni da Udine's invention known than it must have

been adopted by Ferrarese artists, for here we find Mazzolino portraying it in the background of his picture. As in Tura's pilaster (see 772), the winged sphere plays a principal part in the design, for it was a favourite badge of the ducal house of Ferrara. Nor is it only in the plaster modelling that Mazzolino's interest in decorative art shows itself. The back of the bench on which the Madonna sits is crowned by the most delicate carving, whilst up aloft, peeping over the wall on which the plaster work occurs, there is a choir of angels playing on a portable organ, which is full of suggestions for decorative design (G. T. Robinson in *Art Journal*, May 1886, pp. 151, 152).

170. THE HOLY FAMILY.

Garofalo (Ferrarese: 1481–1559). *See under* 81, p. 166.
Room V.

Notice the rich cap in which the little St. John is dressed; it is not unlike those which French and Flemish children are still made to wear as a protection from tumbles. There is a grace in the figures of the Virgin and St. Elizabeth which recalls Raphael. A less happy effect of his influence may be seen in the vision of the heavenly host above, full of that exaggerated action which marks the decadence of Italian art. God the Father is represented gesticulating wildly, almost like an actor in melodrama. And so with the playing angels. In pictures of the great time they are shown "with uninterrupted and effortless gesture . . . singing as calmly as the Fates weave" (*Relation between Michael Angelo and Tintoret*, p. 15), but here they are all scrambling through their songs, their hair floating in the breeze and their faces full of excited gesture.

172. THE SUPPER AT EMMAUS.

Caravaggio (Naturalist: 1569–1609). *Room XIII.*

Michael Angelo Merigi is called Caravaggio from his birthplace of that name, near Milan. His life was not out of keeping with the characteristics of his art as described below. He had, we are told, an ungovernable temper, and led a roving life of not very reputable adventures.

One notices first in this picture the least important things —the supper before the company, the roast chicken before Christ. Next one sees how coarse and almost ruffianly are

the disciples, represented as supping with their risen Lord at Emmaus (Luke xxiv. 30, 31). Both points are characteristic of the painter, who was driven by the insipidities of the preceding mannerists into a crude "realism," which made him resolve to describe sacred and historical events just as though they were being enacted in a slum by butchers and fishwives. His first altar-piece was removed by the priests for whom it was painted, as being too vulgar for such a subject. "It seems difficult for realism, either in literature or art, not to fasten upon ugliness, vice, pain, and disease, as though these imperfections of our nature were more real than beauty, goodness, pleasure, and health. Therefore Caravaggio, the leader of a school which the Italians christened Naturalists, may be compared to Zola" (*Symonds*, vii. 389).

173. PORTRAIT OF A GENTLEMAN.

Jacopo da Ponte called *Il Bassano* (Venetian: 1510–1592). *Room VII.*

Jacopo da Ponte, called Bassano from his native town, was nearly contemporary with the great Tintoretto. But while the latter was the last of the Venetian painters in the great style, what gives Bassano a distinguishing place in the history of art is that he was the first Italian *genre* painter—a painter, that is, *du genre bas*, painter of a low class of subjects, of familiar objects such as do not belong to any other recognised class of paintings (as history, portrait, etc.): see for instance, his picture, XIII. 228, p. 253. This and the other picture by him in this room, 277, are only incidentally characteristic in this respect.

A fine portrait—somewhat recalling Rembrandt in style—of a very refined face. In the vase beside him is a sprig of myrtle. This painter is fond of introducing such vases: see one in 277. In the principal street of Bassano, where the artist was born and, after studying at Venice, continued to live, such vessels may still be seen placed out for sale.

174. PORTRAIT OF A CARDINAL.

Carlo Maratti (Roman: 1625–1713). *Room XIII.*

Carlo Maratti (called also Carlo delle Madonne, from the large number of Madonna pictures that he painted) was an imitator of Raphael, and for nearly half a century the most eminent painter in Rome. The portrait of a cardinal should have come kindly to him, for he was in the service of several popes, and was appointed superintendent of the Vatican Chambers by Innocent XI.

176. ST. JOHN AND THE LAMB.

Murillo (Spanish: 1618–1682). *See under* 13, p. 105. *Room XV.*

An interesting illustration of the substitution of the palpable image for the figurative phrase. The mission of St. John the Baptist was to prepare the way for Christ, to proclaim to the people "Behold the Lamb of God!" Murillo makes the standard of the Lamb, with those words upon it, lie upon the ground below; but he further represents the young St. Baptist as embracing an actual lamb.

177. THE MAGDALEN.

Guido (Eclectic-Bologna: 1575–1642). *See under* 11, p. 98. *Room XIII.*

Just such a picture as might have suggested the lines in Pope's epistle on "The Characters of Women"—

> Let then the fair one beautifully cry,
> In Magdalen's loose hair and lifted eye;
> Or dress'd in smiles of sweet Cecilia shine,
> With simpering angels, palms, and harps divine;
> Whether the charmer sinner it, or saint it,
> If folly grow romantic, I must paint it.

Just such a picture, too, as Guido turned out in numbers. "He was specially fond," says one of his biographers, "of depicting faces with upraised looks, and he used to say that he had a hundred different modes" of thus supplying sentimentality to order.

178. *SERENA AND THE RED CROSS KNIGHT.*

William Hilton, R.A. (British: 1786–1839).

Hilton, born at Lincoln, was the son of a portrait painter, and studied under J. R. Smith, the engraver. He was elected A.R.A. in 1813, R.A. in 1819, and Keeper in 1827. "Already, in 1803, he appeared as an exhibitor at the Academy, and very soon acquired distinction for his choice of subject, his refined taste in design, and a harmonious and rich style of colouring, though, from an injudicious method of mixing and applying his colours, his pictures are now rapidly perishing. The use of asphaltum seems to be the chief cause of this mischief" (Wornum's *Catalogue*). Already, in 1853, his pictures in the National Gallery were reported as "beyond the reach of the restorer's art."

A large picture illustrating Spenser's *Faërie Queene*, book vi. canto viii. Serena is stretched naked, in a swooning state, upon a pile in a sequestered wooded spot, and the officiating priest with upraised arm is on the point of plunging his knife into her bosom, when Sir Calepine, whom chance had brought to the place, rushes sword in hand to her rescue.

179. VIRGIN AND CHILD ENTHRONED.

Francia (Ferrarese-Bolognese: 1450–1517). *Room V.*

Of Francesco Raibolini's life the two most interesting things are these: first, that great artist though he came to be, he never painted a picture, so far as we know, till he was forty; and secondly, the intimate connection, exemplified in him, between the artist and the craftsman. He was the son of a carpenter, and, like so many of the greatest old masters, was brought up to the goldsmith's trade. The name of Francia was that of his master in goldsmith's work, and was adopted by him in gratitude.[1] He attained great skill in his trade, especially as a die-engraver and a worker in "niello" (inlaying a black composition into steel or silver). He was appointed steward of the Goldsmith's Guild in 1483, and afterwards became Master of the Mint—a post which he held till his death. In some of his earlier pictures the hand of a goldsmith is seen—in the clear outline, the metallic and polished surface, and the minuteness of detail; and even on some of his later and more important works, such as 179, he signed himself "Francia *aurifex* (goldsmith) Bononiensis." It was from Costa, the Ferrarese artist (see 629, p. 446) who migrated to Bologna, and with whom he entered into partnership, that Francia learnt the art of painting, and thus, though a Bolognese, he is properly included in the Ferrarese School. His work marks the culminating point of that school, just as Raphael's[2] marks that of the Umbrian. He is the most pathetic of painters, and in this picture and 180 (which originally formed one altar-piece, painted for the church of S. Frediano at Lucca, where, says Vasari, it was held to be of great value) we have some of his best work.

On the throne are the Virgin and her mother, St. Anne, who offers the infant Christ a peach, symbolical, as the fruit thus offered in these pictures originally was, of "the fruits of

[1] According to *Morelli*, p. 56 *n.*, this familiar tale is legendary, Francia being merely an abbreviation of his Christian name, Francesco.

[2] Francia's friendship with Raphael, on which art historians have based many theories and spun many interesting tales, is now discredited, the documents in question being comparatively modern forgeries (see p. 366 of Kugler's *Italian Schools of Painting*, 5th edition, revised by Sir A. H. Layard, 1887, elsewhere referred to as *Layard*).

the spirit—joy, peace, and love." At the foot of the throne stands the little St. John (the Baptist), "one of the purest creations of Christian art," holding in his arms the cross of reeds and the scroll inscribed "Ecce Agnus Dei" ("Behold the Lamb of God"). The saints on our left are St. Paul, holding a sword,—the instrument of his martyrdom, and St. Sebastian, bound to a pillar and pierced with arrows, but his anguish forgotten now in beatitude. On our right, St. Lawrence with his gridiron and palm-branch, and another saint—probably, in honour of the Church for which the picture was painted, St. Frediano. On every face there is a prevailing expression of faith and hope, which reflects the mind of one of the most sincerely pious of Christian painters.

180. A PIETÀ.

Francia (Ferrarese-Bolognese: 1450–1517).
See under last picture. *Room V.*

This picture, which was the "lunette," or arch, forming the top of the altar-piece, 179, is a "pietà," *i.e.* the Virgin and two angels weeping over the dead body of Christ. The artist has filled his picture with that solemn reverential pity, harmonised by love, which befits his subject. The body of Christ—utterly dead, yet not distorted nor defaced by death—is that of a tired man whose great soul would not let him rest while there was still his father's work to do on earth. In the face of the angel at his head there is a look of quiet joy, as of one who knows that "death is but a covered way that leads into the light"; in the attitude and expression of the angel at the feet there is prayerful sympathy for the sorrowing mother. The face of the mother herself, which before was pure and calm, is now tear-stained and sad, because her son has met so cruel a death—

> What else in life seems piteous any more
> After such pity?

Yet it bears a look of content because the world has known him. She rests his body tenderly on her knee as she did when he was a little child—thus are "the hues of the morning and the solemnity of eve, the gladness in accomplished promise, and sorrow of the sword-pierced heart, gathered into one human Lamp of ineffable love" (*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. v. § 21).

181. THE VIRGIN AND CHILD WITH ST. JOHN.

Perugino (1446–1523). *See under* 288, p. 275. *Room VI.*

If really by Perugino,[1] this must be one of his early works. It is painted in *tempera* (see p. 248, *n.*). The Flemish process of oil-painting found its way to Venice, where Perugino is known to have been in or about 1495, and where he probably learnt it. The superiority of the new method may be seen in a moment by comparing the cracked surface and faded colours of this picture with 288, which was painted when Perugino had obtained complete mastery over the new medium, and which is still as bright and fresh as when it was painted.

182. HEADS OF ANGELS.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

A sketch of five cherub heads—portraits in different views of the daughter of Lord William Gordon, by whose wife the picture was presented to the National Gallery—very characteristic of "the grace of Reynolds":—"that is to say, grace consummate, no painter having ever before approached Reynolds in the rendering of the momentary loveliness and trembling life of childhood, by beauty of play and change in every colour and curve" (*Academy Notes*, 1858, p. 34). "An incomparably finer thing than ever the Greeks did.[2] Ineffably tender in the touch, yet Herculean in power; innocent, yet exalted in feeling; pure in colour as a pearl; reserved and decisive in design . . .

[1] Mr. Ruskin said of this picture in 1847: "The attribution to him of the wretched panel which now bears his name is a mere insult" (*Arrows of the Chace*, i. 64). "Petrus Peruginus" is inscribed in gold on the base of the mantle of the Virgin, but the picture may be the work of his disciple, Lo Spagna (*see* 1032, p. 593).

[2] "*Finer than ever the Greeks did.*" It may be interesting to add that elsewhere Mr. Ruskin cites this sketch as a typical instance of Gothic, as contrasted with Greek art. "A final separation," he says, "from the Greek art, which can be proud in a torso without a head, is achieved by the master who paints for you five little girls' heads, without ever a torso" (*Art of England*, p. 87). Besides "the face principal, instead of the body," another typical contrast to Greek art (and through it, Florentine) may be noticed in the fact that Reynolds lets the ringlets of his cherubs float loosely in the air, instead of arranging them in "picturesque" regularity (see on this subject *Catalogue of the Educational Series*, p. 45).

if you built a shrine for it, and were allowed to see it only seven days in a year, it alone would teach you all of art that you ever needed to know" (*Queen of the Air*, § 176).

183. SIR DAVID WILKIE.

Thomas Phillips, R.A. (British: 1770–1845). *Room XX.*

Phillips was originally a glass painter, and afterwards a painter of historical subjects; but from 1796 his pictures were almost entirely portraits, of which he exhibited 339 in the Academy. He was elected A.R.A. in 1804, and R.A. in 1808; whilst from 1825 to 1832 he was Professor of Painting. He was a friend of Wilkie (one of whose last letters was to him), and upon Wilkie's death he presented this portrait to the National Gallery.

Painted in 1829, when Wilkie was forty-four, and was already broken in health. He had just returned from his three years' residence abroad, but he looked, says Haydon, "thinner and seemed more nervous than ever; his keen and bushy brow looked irritable, eager, nervous, and full of genius. . . . He looked gaunt and feeble. God knows what to make of Wilkie's health." One sees something of Wilkie's nervous temperament in this portrait, but still more of the modesty and good humour of a man who had no enemies and many friends, and of whom Scott said "no man possesses more justly the general esteem and affection."

184. PORTRAIT OF A YOUNG LADY.

Nicolas Lucidel (German: 1527–1590). *Room XI.*

Lucidel (a name which is supposed to be a corruption of Neufchatel) studied painting at Antwerp, and afterwards settled at Nuremberg. This picture, dated 1561, was formally ascribed to Sir Antonio More and supposed to represent Jeanne d'Archel; but it reveals (says the latest edition of the Official Catalogue) "in its style and its Upper German costume, the handiwork of Lucidel."

186. PORTRAITS OF JAN ARNOLFINI AND HIS WIFE.

Jan van Eyck (Early Flemish: about 1390–1440). *Room XI.*

The Van Eycks—Hubert, the elder brother, and Jan—were natives of Maesyck (Eyck-sur-Meuse), and are famous as being the artists to whose ingenuity the first invention of the art of painting in oils was for a long time ascribed. The probability is that although the practice

of mixing oil with colours was employed for decorative purposes in Germany and elsewhere long before their time, they were the first to so improve it as to make it fully serviceable for figure-painting.[1] The art of oil painting reached higher perfection in many ways after their time; but there is no picture in the Gallery which shows better than this, one great capacity of oil painting—its combination, namely, of "imperishable firmness with exquisite delicacy" (*On the Old Road*, i. 141).

This picture of a Flemish interior is as spruce and clean now (for the small twig broom did its work so well that the goodman and his wife were not afraid to walk on the polished floor without their shoes), as it was when first painted five hundred years ago. This is the more interesting from the eventful history the picture has had. At one time we hear of a barber-surgeon at Bruges presenting it to the Queen-regent of the Netherlands, who valued it so highly that she pensioned him in return for the gift. At another it must have passed again into humbler hands, for General Hay found it in the room to which he was taken in 1815 at Brussels to recover from wounds at the battle of Waterloo.

For the delicacy of workmanship note especially the mirror, in which are reflected not only the objects in the room, but others beyond what appears in the picture, for a door and two additional figures may be distinguished. In the frame of the mirror, too, are ten minute pictures of the ten "moments"

[1] Up to the time of the Van Eycks the general process of artistic painting for detached pictures was tempera. In this method (as we may see, p. 248, *n.*) the colours, after being ground with chalk, were laid on with a medium of water, white of eggs, juice of unripe figs, or some similar substance. Some kind of oil varnish was, however, often laid on afterwards, and a few Italian artists sometimes tried to mix their colours with oil in the first instance; but the results cannot have been satisfactory, for even Crivelli, who died in 1495, was still exclusively a painter in tempera. The objection to tempera, so far at any rate as northern countries were concerned, was that it suffered from the damp. Thus in an old retable in Westminster Abbey, so painted, the painting has flaked off. The objection to the early attempts at using oil as a medium was that it took a long time to dry. This caused Van Eyck incessant annoyance; his knowledge of chemistry led him to make experiments, and at last he obtained a medium which hastened the drying without the necessity of exposure to the sun. This medium was probably a mixture of linseed and nut oils. This method is different from that now called oil-painting. Now the colours are laid on by an oily medium, and when the picture is finished the whole surface is protected by a transparent varnish. Then the varnish was incorporated with the surface colours (see *Conway*, p. 119; *Wauters*, p. 35).

in the Passion of Christ. Notice also the brasswork of the chandelier, and the elaboration of the painter's signature above it. This signature (in Latin), "Jan van Eyck was here," exactly expresses the modesty and veracity which were the key-note of his art. The artist only professed to come, to see, and to record what he saw. Arnolfini was the representative at Bruges of a Lucca firm of merchants, and Van Eyck gives us a picture of the quiet, dry, business folk exactly as he found them. Van Eyck, it is interesting to note, though he lived mostly at Bruges, spending infinite pains on his pictures, was not without a sight of the great world, for in 1428 he accompanied an embassy which his patron, the Duke of Burgundy, sent to Spain. The duke was devoted to him, was godfather to his child, and paid a dowry for his daughter. But never was there an artist less puffed up. "Jan van Eyck was here." "As I can, not as I would." Such signatures are the sign-marks of modesty.

187. THE APOTHEOSIS OF WILLIAM THE TACITURN OF HOLLAND.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130.

Room X.

A sketch of a picture in the possession of the Earl of Jersey.

189. THE DOGE LEONARDO LOREDANO.

Giovanni Bellini (Venetian: 1426–1516). *Room VII.*

Giovanni Bellini (often shortened into Giambellini)—the greatest of the fifteenth-century artists—"the mighty Venetian master who alone of all the painters of Italy united purity of religious aim with perfection of artistical power"[1]—belonged, it is interesting to note, to a thoroughly artistic family. His father, Jacopo, drawings by whom may be seen in the British Museum, was an artist of repute; his elder brother Gentile (see 1213, p. 686) was another, whilst their sister married Mantegna (Room VIII.). By blood every inch an artist, so was he also in character. His life was one long devotion to his art. He lived to be ninety, and showed to the end increasing knowledge and power. Albert Dürer wrote in 1506, when the grand old man was eighty, that "though very old he was still the best painter in Venice."[2]

[1] *Arrows of the Chace*, i. 66; see also *Morelli*, p. 361.

[2] This letter of Dürer's gives an interesting glimpse into the art life of the time. "I have many good friends among the Italians, who warn me not to eat and drink with their painters. Many also of them are my

This picture, one of his best portraits, must have been painted about the same time, for Leonardo Loredano only became Doge in 1501. Bellini's largest works, which once decorated the great Council Chamber in the Doge's Palace, were destroyed by fire in 1577. The documents referring to these works show the terms on which he worked. He was engaged at a fixed rate of salary to work "constantly and daily, so that said pictures may be completed as expeditiously as possible, with three assistants, also paid by the State, to render speedy and diligent assistance." One of these assistants was Carpaccio (see 750, p. 503). In later years he had a very large band of pupils—amongst them the great Giorgione and Titian. With the latter he was on terms of warm friendship, and his last work (a companion piece to Titian's "Bacchus and Ariadne," now in the Duke of Northumberland's gallery at Alnwick) was left for Titian to finish. Bellini's long life covers the end of one period and the beginning of another in the history of Italian art. In point of technique this is so: his earliest works are in tempera, his later ones in oil—the use of which medium he learnt perhaps from Antonello da Messina. It is so also in motive. "The iridescence of dying statesmanship in Italy—her magnificence of hollow piety, were represented in the arts of Venice and Florence by two mighty men on either side—Titian and Tintoret, Michael Angelo and Raphael. Of the calm and brave statesmanship, the modest and faithful religion, which had been her strength, I am content to name one chief representative artist at Venice, John Bellini." The years of change were 1480-1520 (roughly speaking those of Raphael's life). "John Bellini precedes the change, meets and resists it victoriously till his death. Nothing of flaw or failure is ever to be discerned in him" (*Relation between Michael Angelo and Tintoret*, pp. 11-13). His position is thus unique: he was the meeting-point of two ways: as great in artistic power as the masters who came after, as pure in religious aim as those who went before. He is great also for the extraordinary variety of his powers; and though it is only in Venice that he can be rightly gauged, the National Gallery is fortunate in having more of his works than can be seen anywhere else north of the Alps.

A magnificent portrait of one of the greatest men of the Venetian Republic. Leonardo, the 67th Doge, held office from 1501 to 1521. He belonged to one of the most ancient

enemies; they copy my things for the churches, picking them up whenever they can. Yet they abuse my style, saying that it is not antique art, and that therefore it is not good. But Giambellini has praised me much before many gentlemen; he wishes to have something of mine; he came to me and begged me to do something for him, and is quite willing to pay for it. And every one gives him such a good character that I feel an affection for him. He is very old, and is yet the best in painting; and the thing which pleased me so well eleven years ago has now no attractions for me" (*Catalogue of Standard Series in the Ruskin Drawing School*, p. 7).

and noble families in the State, and Venice, under his rule, was one of the Great Powers of Europe—as the league of Cambrai formed against him sufficiently shows. There is all the quiet dignity of a born ruler in his face—"fearless, faithful, patient, inpenetrable, implacable—every word a fate" (*Modern Painters*, vol. v. pt. ix. ch. ix. § 1).

190. A JEWISH RABBI.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137. *Room X.* See also under 51, p. 144.

191. THE YOUTHFUL CHRIST AND ST. JOHN.

Guido (Eclectic-Bologna: 1575–1642). *See under* 11, p. 98. *Room XIII.*

St. John is charming in the beauty of boyhood. In the youthful Christ the painter has striven after something more "ideal," and has produced a somewhat namby-pamby face.

192. PORTRAIT OF HIMSELF.

Gerard Dou (Dutch: 1613–1675). *Room X.*

This jolly-looking portrait is by no means a tell-tale face, for what specially distinguishes Dou (or Dow) is the patient industry which he devoted to his work. He was the son of a glazier at Leyden, and at fifteen entered the studio of Rembrandt, who was then himself only twenty. He lived nearly all his life in his native town. The German painter Sandrart relates that he once visited Dou's studio and admired the great care bestowed by the artist on the painting of a broomstick. Dou remarked that he would still have to work at it for three days more. The history of his pictures is a remarkable instance of industry rewarded. In his lifetime an amateur of the name of Spiering used to pay him one thousand florins a year—in itself a good income—for the mere privilege of having the first offer of his pictures; and since his death their value has steadily increased.

193. LOT AND HIS DAUGHTERS LEAVING SODOM.

Guido (Eclectic-Bologna: 1575–1642). *See under* 11, p. 98. *Room XIII.*

This and the companion picture (196) are interesting as being two of the nation's conspicuously bad bargains. The purchase of them at very high prices, £1680 and £1260, was

indeed one of the grievances that led to the Select Committee of the House of Commons, 1853, and to the subsequent reconstitution of the Gallery. "Expert" witnesses declared before the Committee that these two pictures ought not to have been bought at any price or even accepted as a gift. Mr. Ruskin had some time previously written to the *Times* about them as follows: "Sir, if the canvases of Guido, lately introduced into the Gallery, had been good works of even that bad master, which they are not,—if they had been genuine and untouched works, even though feeble, which they are not,—if, though false and retouched remnants of a feeble and fallen school, they had been endurably decent or elementarily instructive, some conceivable excuse might perhaps have been by ingenuity forged, and by impudence uttered, for their introduction into a gallery where we previously possessed two good Guidos (11 and 177, pp. 98, 225) . . . but now, sir, what vestige of an apology remains for the cumbering our walls with pictures that have no single virtue, no colour, no drawing, no character, no history, no thought?" (*Arrows of the Chace*, i. 64, 65).

194. THE JUDGMENT OF PARIS.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130.
Room X.

At the wedding of Thetis and Peleus an apple was thrown amongst the guests by the Goddess of Discord, to be given to the most beautiful. Paris, the Trojan shepherd, was ordered by Jupiter to decide the contest. He is here seated with Mercury, the messenger of the gods, at his side, about to award the apple to Venus. On the right of Venus is Juno with her peacock at her feet; on the left, Minerva, with her owl perched behind her. Paris thus chose Pleasure, instead of Power or Wisdom; and from his choice came, the story adds, all the troubling of domestic peace involved in the Trojan War. The Goddess of Discord, already assured of her victory and its consequences, hovers in the clouds above, spreading fire and pestilence.

The picture, it will thus be seen, is purely legendary and symbolic. Yet note how "realistic" is the painter's treatment. The spiritual goddesses are as substantial as any figures of flesh and blood. An exactly opposite method of treatment was

exemplified in Mr. Watts's "Judgment of Paris," exhibited at the Grosvenor Gallery in 1887. Paris was left out, for does not every lover have the same choice to make for himself? and the goddesses were soft visionary forms of purely ideal beauty (*cf. Modern Painters*, vol. iii. pt. iv. ch. viii. § 7).

195. A MEDICAL PROFESSOR.

Unknown (German School). *Room XI.*

The interest of this picture lies in the history of its purchase. It was bought by the trustees in 1845, on the advice of the then Keeper, as a Holbein. "The veriest tyro might well have been ashamed of such a purchase" (*Arrows of the Chace*, i. 65); and very much ashamed the trustees were, when immediately after the purchase the hoax was discovered. There and then they subscribed £100 between them, which they offered to M. Rochard, the dealer, "to induce him to annul the bargain, but he declined, and there was an end of it."[1]

196. SUSANNAH AND THE ELDERS.

Guido Reni (Eclectic-Bologna: 1575–1642).
See under 11, p. 98. *Room XIII.*

"A work devoid alike of art and decency" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. xiv. § 24). For the circumstances of its acquisition see above under 193, p. 233.

197. A WILD BOAR HUNT.

Velazquez (Spanish: 1599–1660). *Room XV.*

Don Diego Rodriguez de Silva y Velazquez was born at Seville of well-to-do parents—his father's name being Silva, his mother's Velazquez. His talent for drawing quickly showed itself, and when only twenty he married Juana, the daughter of his second master, Pacheco (his first being another painter of Seville, Herrera). Pacheco's house, says one of the Spanish historians, was "the golden prison of painting," and it was here that Velazquez met Cervantes, and obtained his first introduction to the brilliant circle in which he was himself to shine. In Pacheco's company he went in 1622 to Madrid, where he had influential friends, and next year he was invited to return by Olivares, the king's great minister. Olivares

[1] See *Report of Select Committee on the National Gallery*, 1853, p. 432, where the whole story will be found very frankly told in Sir C. Eastlake's evidence.

persuaded the king to sit to Velazquez for his portrait. The portrait was a complete success, and the painter stepped at once into fame and favour. This immediate success is characteristic of his extraordinary facility. "Just think," says Mr. Ruskin, "what is implied when a man of the enormous power and facility that Reynolds had, says he was 'trying to do with great labour' what Velazquez 'did at once.'" Velazquez shows indeed "the highest reach of technical perfection yet attained in art; all effort and labour seeming to cease in the radiant peace and simplicity of consummate human power"[1] (*Two Paths*, § 68; *Fors Clavigera*, 1876, p. 188). From the time of this first portrait of Philip IV. onwards, the life of Velazquez was one long triumph. He was not only the favourite but the friend of the king. He was made in succession painter to the king, keeper of the wardrobe, usher of the royal chamber, and chamberlain, and offices were also found for his friends and relations. He lived in the king's palace on terms of close intimacy, painting the king and his family in innumerable attitudes, and accompanying him on his royal progresses. When our Charles I., then Prince of Wales, visited Madrid in 1623, Velazquez painted his portrait, and figured in all the royal fêtes held in the English prince's honour. The Duke of Buckingham, it would seem, was also his friend, and Velazquez saw something too of Rubens, when the latter came on his diplomatic mission to Madrid (see p. 132). In 1630 he obtained permission to travel in Italy, and the journey was important to him as marking the beginning of his maturer style. He travelled with recommendations from the king, and wherever he went—Venice, Ferrara, Rome, Naples,—he was received with all the honours accorded to princes. His second visit to Italy was in 1648, when the king sent him to buy pictures with the view of forming a Spanish Academy. At Rome he painted the portrait of the Pope (Innocent X.), which made so great a mark that it was carried in triumphal procession, like Cimabue's picture of old. His royal master, however, became impatient for his return, and he hurried back to Madrid, after giving commissions to all the leading artists then at Rome. On his return he was given fresh honours and offices—especially that of Quarter Master, whose duty it was to superintend the personal lodgment of the king during excursions. It was the duties of this office which were the immediate cause of his death. He accompanied the king to the conference at Irun—on the "Island of the Pheasants"—which led to the marriage of Louis XIV. with the Infanta Maria Teresa. There is a picture of him at Versailles by the French artist Lebrun, which was painted on this occasion. The portrait, sombre and cadaverous-looking, was no doubt true to life; and when Velazquez returned to Madrid, it was found that his exertions in

[1] Similarly Raphael Mengs, a later Spanish painter, said of Velazquez that he appears to have painted with his will only, without the aid of his hand.

arranging the royal journey had sown the seeds of a fever, from which after a week's illness he died. Seven days later his wife died of grief, and was buried at his side.

Though Velazquez spent all his life, as we have seen, amongst the great ones of the earth, no trace of vanity or meanness is discernible in his character. Mr. Ruskin (*Two Paths*, §§ 62, 65) connects his sweetness of disposition with the truthfulness which was characteristic of his art. "The art which is especially dedicated to natural fact always indicates a peculiar gentleness and tenderness of mind, and all great and successful work of that kind will assuredly be the production of thoughtful, sensitive, earnest, kind men, large in their views of life, and full of various intellectual power . . . (One instance is Reynolds). The other painter whom I would give you as an instance of this gentleness is a man of another nation, on the whole I suppose one of the most cruel civilised nations in the world, —the Spaniards. They produced but one great painter, only one; but he among the very greatest of painters, Velazquez. You would not suppose, from looking at Velazquez's portraits generally, that he was an especially kind or good man; you perceive a peculiar sternness about them; for they were as true as steel, and the persons whom he had to paint being not generally kind or good people, they were stern in expression, and Velazquez gave the sternness; but he had precisely the same intense perception of truth, the same marvellous instinct for the rendering of all natural soul and all natural form that our Reynolds had. Let me, then, read you his character as it is given by Mr. Stirling (afterwards Sir W. Stirling-Maxwell): 'Certain charges, of what nature we are not informed, brought against him after his death, made it necessary for his executor to refute them at a private audience granted to him by the king for that purpose. After listening to the defence of his friend, Philip immediately made answer, "I can believe all you say of the excellent disposition of Diego Velazquez." Having lived for half his life in courts, he was yet capable both of gratitude and generosity. . . . No mean jealousy ever influenced his conduct to his brother artists; he could afford not only to acknowledge the merits, but to forgive the malice of his rivals. His character was of that rare and happy kind, in which high intellectual power is combined with indomitable strength of will, and a winning sweetness of temper.'" Nothing shows his character better than his treatment of Murillo, who came to Madrid, an unfriended youth, in 1640. Velazquez received him to his house, gave directions for his admission to all the galleries and for permission to copy, presented him to the king, procured him commissions, and offered him facilities for making the journey to Rome.

The chief characteristics of Velazquez's art have been already incidentally alluded to. His style, in its maturity, is distinguished by unerring facility and by the closest fidelity to natural fact. And then, lastly, this truthfulness had its reward in making Velazquez

distinguished also amongst all Spanish painters by the sparkling purity of his colour. "Colour is, more than all elements of art, the reward of veracity of purpose. . . . In giving an account of anything for its own sake, the most important points are those of form. Nevertheless, the form of the object is its own attribute; special, not shared with other things. An error in giving an account of it does not necessarily involve wider error. But its colour is partly its own, partly shared with other things round it. The hue and power of all broad sunlight is involved in the colour it has cast upon this single thing; to falsify that colour, is to misrepresent and break the harmony of the day: also, by what colour it bears, this single object is altering hues all round it; reflecting its own into them, displaying them by opposition, softening them by repetition; one falsehood in colour in one place, implies a thousand in the neighbourhood. . . . Hence the apparent anomaly that the only schools of colour are the schools of Realism. . . . Velazquez, the greatest colourist, is the most accurate portrait painter of Spain" (*Modern Painters*, vol. v. pt. ix. ch. xi. § 8 *n.*).

A very interesting picture, both for the sparkling brilliancy of its execution and for the truth with which it reproduces the court life of the time. Philip IV. was as fond of the chase as he was of the arts; and here we see some state hunting-party in a royal enclosure (such as was arranged, no doubt, for the pleasure of our Charles I. when he visited Madrid), with an array of huntsmen and guards, and magnificent carriages for the ladies of the court. "The king has just thrown his *horquilla* [a kind of pitchfork] into the flank of a boar tearing furiously by. . . . Here the heroes of the day are very slightly sketched, but we at once recognise Philip IV. from the few touches suggesting his face; he keeps to the right, owing to the proximity of the ladies, and by him stands Olivares as equerry-in-chief. . . . In the second carriage is Queen Isabella. Occasionally the boars made tremendous leaps; hence the ladies are also provided with pitchforks to turn them aside. Moreover, two huntsmen with spears keep watch by the queen's coach. The groups of spectators deserve minute study. They contain studies of costume and character enough for a scrap-book of "Castilian Types of the Seventeenth Century." Thus, notice under the tree on the right a peasant resting with elbows and chest on the patient back of his beloved ass — verily, another Sancho Panza! And those two rogues on the grass, one holding the water-jug to his mouth, look like a sketch by Murillo. The mendicant,

again, in the brown cloak, both hands resting on his stick, is surely a privileged speculator, who solemnly invites the rich folk to increase their stock in the next world by entrusting their investments to him. Elsewhere, a rider slashing at the hard flanks of his obstinate mule, while his *escudero* shoves from behind; or two cavaliers paying each other formal compliments; or a group of experts in "dog-flesh" near the master of the hounds, thronging round the fine boar-hound, who has been ripped up by the quarry. Notice, too, the isolated group of cavaliers in gray and scarlet cloaks, with the clergyman, perhaps the "chaplain to the hunt." They stand apart from the scene, having more weighty matters on hand. The figures do not seem very numerous, as they are scattered about without a trace of conventional grouping. Yet, even without the heads that are merely suggested, there are over a hundred figures, some sixty outside and fifty inside the central enclosure. Sir Edwin Landseer declared that he had never seen so much large art on so small a scale" (Justi's *Velazquez and his Times*, pp. 212-14). Notice especially the two splendid dogs near the left-hand corner. Velazquez is very great in painting dogs; he "has made some of them nearly as grand as his surly kings" (*Modern Painters*, vol. v. pt. ix. ch. vi. § 13).

With regard to the execution of the picture (which was bought in 1846 and was alleged to have been damaged in cleaning), Mr. Ruskin wrote: "I have seldom met with an example of the master which gave me more delight, or which I believed to be in more genuine or perfect condition. . . . (The critic's complaint of loss of substance in the figures of the foreground is, I have no doubt, altogether groundless. He has seen little southern scenery if he supposes that the brilliancy and apparent nearness of the silver clouds is in the slightest degree overcharged; and shows little appreciation of Velazquez in supposing him to have sacrificed the solemnity and might of such a distance to the inferior interest of the figures in the foreground. . . . The position of the horizon suggests, and the *lateral* extent of the foreground *proves*, such a distance between the spectator and even its nearest figures as may well justify the slightness of their execution. Even granting that some of the upper glazings of the figures had been removed, the tone of the whole picture is so light, gray, and glittering, and the dependence on the power of its whites so absolute, that I think the process hardly to be regretted

which has left these in lustre so precious, and restored to a brilliancy which a comparison with any modern work of similar aim would render apparently supernatural, the sparkling motion of its figures and the serene snow of its sky"[1] (*Arrows of the Chace*, i. 58-60).

198. THE TEMPTATION OF ST. ANTHONY.

Annibale Carracci (Eclectic-Bologna: 1560–1609).

See under 9, p. 95. *Room XIII.*

The legend of the temptation of St. Anthony, here realistically set forth, is the story of the temptations that beset the ascetic. In the wilderness, brooding over sin, he is

[1] This was written in 1846. In 1853 some "horrible revelations" were made about the picture before the Select Committee on the National Gallery. Mr. Ruskin turned out to be curiously wrong, but also curiously right. He was wrong; for so far from the picture being "in genuine and perfect condition," a considerable portion of the canvas, as we now see it, turned out to be not by Velazquez's hand at all. Lord Cowley, its former owner, had sent it to a Mr. Thane, a picture dealer, to be relined. A too hot iron was used, and a portion of the paint entirely disappeared. Thane was in despair. The picture haunted him at nights. He saw the figure of it in his dreams becoming more and more attenuated until it appeared at length a skeleton. He was near going mad over it, when a good angel came to his rescue in the shape of Lance, the flower and fruit painter (see p. 346), who offered to restore the missing parts out of his head. So far Mr. Ruskin was decidedly wrong. But he was also right. The parts which Lance painted in "out of his head" were the groups on the left of the foreground, and some of the middle distance. "I endeavoured," he says, "to fill up the canvas, such as I supposed Velazquez would have done; and I had great facility in doing that, because if there was a man without a horse here, there was a horse without a man there, so I could easily take his execution as nearly as possible, and my own style of painting enabled me to keep pretty near the mark" (!). But the high lights of the sky, he particularly added, were untouched by him. So that there Mr. Ruskin was right. The picture, when restored to its owner, gave complete satisfaction, and Lance's share in it was kept a secret. A year or two later he must have felt a proud man. The picture was being exhibited at the British Gallery. In front of it Lance met two *cognoscenti* of his acquaintance. "It looks to me," he said, testing them, "as if it had been a good deal repainted."—"No! you're wrong there," they said; "it is remarkably free from repaints." It should be added that soon after the Parliamentary inquiry referred to above, a tracing of Goya's copy, procured from Madrid, showed in fact that the restored work differed but slightly from the copy, and Lance's work was probably far less important and extensive than he asserted. An idea of the original condition of the picture may be had from a reduced replica, or first sketch, now in Sir Richard Wallace's collection (Justi's *Velazquez*, p. 217).

tempted; it is only when he returns to the world and goes about doing good that the temptations cease to trouble him. St. Anthony lived, like Faust, the life of a recluse and a visionary, and like him was tempted of the devil. "Seeing that wicked suggestions availed not, Satan raised up in his sight (again like Mephistopheles in *Faust*) the sensible images of forbidden things. He clothed his demons in human forms; they hovered round him in the shape of beautiful women, who, with the softest blandishments, allured him to sin." The saint in his distress resolved to flee yet farther from the world; but it is not so that evil can be conquered, and still "spirits in hideous forms pressed round him in crowds, scourged him and tore him with their talons—all shapes of horror, 'worse than fancy ever feigned or fear conceived,' came roaring, howling, hissing, shrieking in his ears." In the midst of all this terror a vision of help from on high shone upon him; the evil phantoms vanished, and he arose unhurt and strong to endure. But it is characteristic of the love of horror in the Bolognese School that in Carracci's picture the celestial vision does not dissolve the terrors. Nay, the pointing and sprawling angels in attendance on the Saviour seem themselves to be part of the same horrid nightmare.

199. LESBIA AND HER SPARROW.

Godfried Schalcken (Dutch: 1643–1706). *Room X.*

Schalcken was probably a pupil of Gerard Dou (see 192, p. 233). He spent the greater part of his life at Dort, but he was employed for some time in England by King William III. He especially excelled in pictures of candle-light.

A picture in illustration of a Latin poem, as befits a painter whose father was headmaster of a Latin school (at Dort). Lesbia is weighing jewels against her sparrow, which she loved better even than her own eyes—

> Mourn, every Venus, every Love!
> Gallants gay, mourn every one!
> My darling had a favourite dove,
> That she did prize
> As her own eyes—
> Her dove is dead and gone.
>
> G. R., from *Catullus*, iii.

200. THE MADONNA IN PRAYER.

Sassoferrato (Eclectic: 1605–1685). *Room XIII.*

Giovanni Battista Salvi, called Sassoferrato from his birthplace, not far from Urbino, is generally described as a follower of the Carracci, but he seems to have been chiefly a copyist of Titian and Raphael. He also copied Perugino. Compare Sassoferrato's Madonnas with the earlier models, and the distinction between sentimentality and sentiment becomes plain.

202. DOMESTIC POULTRY.

Melchior de Hondecoeter (Dutch: 1636–1695). *Room X.*

"A beautiful brood of young chickens in the foreground. The cock was Hondecoeter's favourite bird, which he is said to have taught to stand to him in a fixed position as a model" (Official Catalogue).

203. CONVENTUAL CHARITY.

William Van Herp (Flemish: 1614–1677). *Room X.*

204. DUTCH SHIPPING.

Bakhuizen (Dutch: 1631–1708). *Room X.*

Bakhuizen comes second in the succession of Dutch sea painters to W. van de Velde, and the reader is referred to the remarks on that painter (see under 149, p. 213) for the general characteristics of them both. Whereas, however, Van de Velde preferred calms, Bakhuizen preferred storms, and even "voluntarily exposed his life several times," says a compatriot, "for the sake of seizing, in all its horrible reality, the effects of rough weather" (Havard: *The Dutch School*, p. 255). It cannot be said, however, that the result was very successful. There is, adds the same critic, a hardness about his forms and a want of transparency in his colours "which cannot be counterbalanced by the fury of upheaved waves or the furious driving of the heavy clouds across the sky." Bakhuizen, before he took to painting, was successively a book-keeper (his father was town-clerk of Emden) and a writing-master. Perhaps it is to his experience in the latter capacity that the hardness and "peruke-like" regularity of his waves are due. In his own day, however, his sea-pieces were very greatly esteemed. The King of Prussia was among his patrons, and the Tzar, Peter the Great, frequently visited his studios, and even himself took lessons of him. He was also an etcher, and the British Museum possesses a fragment of a sketch-book of his.

205. ITINERANT MUSICIANS.

J. W. E. Dietrich (German: 1712–1774). *Room XII.*

Johann Wilhelm Ernst Dietrich was a native of Weimar, where his father was court-painter. He studied at Dresden, where he ultimately became Keeper of the Gallery, a Professor of the Academy, and Director of the school of painting attached to the porcelain manufactory.

206. THE HEAD OF A GIRL.

Jean Baptiste Greuze (French: 1725–1805). *Room XIV.*

To understand the great reputation which Greuze enjoyed in his day one should remember, besides the prettiness of his pictures in themselves, the contrast which they afforded in their subject-matter to the art around them. Look, for instance, at 1090, p. 612, and 101-104, p. 179, in this room. Those pictures are nearly contemporary with Greuze's, and are typical, the first of the mythology, the latter of the courtliness, and all of the sensuality, of the current art of the time. The return to nature, the return to simpler life and sounder morals, which inspired Rousseau, found expression in Greuze's domestic scenes and sweet girl faces. "Courage, my good Greuze," said Diderot of one of Greuze's pictures of domestic drama; "introduce morality into painting. What, has not the pencil been long enough and too long consecrated to debauchery and vice? Ought we not to be delighted at seeing it at last unite with dramatic poetry in instructing us, correcting us, inviting us to virtue?"[1] Greuze's art, in comparison with what was around it, was thus simple, natural, moral. Yet one sees now that something of the artificiality, against which his pictures were a protest, nevertheless affected them. For instance there is an obvious posing in this picture, just as there is a touch of affectation in 1154, p. 648. Decidedly, too, Greuze "invests his lessons of bourgeois morality with sensuous attractions." There is neither the innocence nor the unconsciousness in the girls of Greuze that there is in those of Reynolds or Millais.

The life of Greuze is interesting for the curious instance it affords of the inability, which so many eminent men have shown, to know in what direction their best powers lay. Greuze's reputation rested on his *genre* painting — on his rendering of domestic scenes or faces;

[1] The view Diderot thus took of Greuze's art suggests the importance of historical perspective in criticism. Pictures, like everything else, should be judged with reference to contemporary circumstances, as well as by the standard of our own time. From the former point of view Greuze, as we have seen, is a moralist in painting. From the latter Mr. Ruskin suggests the consideration "how far the value of a girl's head by Greuze would be lowered in the market if the dress, which now leaves the bosom bare, were raised to the neck" (*Modern Painters*, vol. iii. pt. iv. ch. v. § 7).

but his ambition was to figure as an historical painter. His one picture in this style—"Severus and Caracalla" (in the Louvre)—was painted in 1769 as his diploma work for the French Academy of painting, and when on his formal reception they praised him for "his former productions, which are excellent," and shut their eyes to this one, which was unworthy alike of them and of him, he was greatly incensed and ceased to exhibit. Greuze, who was born at Mâcon, in Burgundy, died at Paris in the Louvre in great poverty, having squandered his large earnings by extravagance and bad management (Lady Dilke's article in *Encyclopædia Britannica*, and Morley's *Diderot*, vol. ii. ch. iii.).

What wert thou, maid?—thy life—thy name
Oblivion hides in mystery;
Though from thy face my heart could frame
A long romantic history.

Transported to thy time I seem,
Though dust thy coffin covers—
And hear the songs, in fancy's dream,
Of thy devoted lovers.

How witching must have been thy breath—
How sweet the living charmer—
Whose every semblance after death
Can make the heart grow warmer!
CAMPBELL: *Lines on a picture of a girl by Greuze.*

207. THE IDLE SERVANT.

Nicolas Maas (Dutch: 1632–1693). *See under* 153, p. 216. *Room X.*

In the background is the family at dinner. The waiting-maid comes to the kitchen to serve the next course—the duckling, perhaps, which a cat is stealing—and finds the cook of Sancho Panza's philosophy: "Blessings on him who invented sleep, . . . the food that appeases hunger, the drink that quenches thirst, . . . the balance that equals the simple with the wise."

208. THE FINDING OF MOSES.

Bartholomew Breenbergh (Dutch: 1599–1659). *Octagon Room.*

Breenbergh, after visiting Italy, established himself in France, where, after the example of Poussin and Claude, he painted "classical landscapes," into which he introduced small figures, supposed to represent scenes from Holy Writ, etc. His work was in great request in France, and several of his pictures are now in the Louvre.

209. THE JUDGMENT OF PARIS.

Both and *Poelenburgh* (Dutch). *See under* 71 and 955, pp. 156, 578. *Room X.*

The landscape by Both, the figures by Poelenburgh. For the subject of the Judgment of Paris, see under Rubens, 194, p. 234.

210. VENICE: THE PIAZZA DI SAN MARCO.

Francesco Guardi (Venetian: 1712–1793). *Room XIII.*

Francesco Guardi was a scholar and imitator of Canaletto. "Less prized during the heyday of his master's fame, he has been steadily acquiring reputation on account of the attention he paid to contemporary costume and manners. Canaletto filled large canvases with mathematical perspectives of city and water. At the same time he omitted life and incident. There is little to remind us that the Venice he so laboriously depicted was the Venice of perukes and bag-wigs, of masks and hoops and carnival disguises. Guardi had an eye for local colour and for fashionable humours" (J. A. Symonds, "Pietro Longhi," in the *Century Guild Hobby Horse*, April 1889).

Notice the effect of light on the church of St. Mark at the end of the square: "Beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away;—a multitude of pillars and white domes, clustered into a long low pyramid of coloured light" (*Stones of Venice*, vol. ii. ch. iv. § 14).

211. A BATTLE-PIECE.

Johan van Huchtenburgh (Dutch: 1646–1733). *Room XII.*

Huchtenburgh was in great request as a battle-painter, and in 1708 was commissioned by Prince Eugene to paint the victories won by that prince and the Duke of Marlborough over the French.

For some remarks on a similar Dutch battle-piece, see under 976, p. 580.

212. A MERCHANT AND HIS CLERK.

Thomas de Keyser (Dutch: 1596-1667). *Room X.*

A very interesting picture by one of the chief forerunners of Rembrandt in the art of portrait painting—interesting chiefly

as showing us, in a particular instance, the condition of social and political life out of which the Dutch art of the seventeenth century arose. The merchant has his globes before him: he was one of those who had built up the riches of his country by foreign trade. But he is a man of taste as well as of business, and the two things are closely united.[1] His office is itself hung with rich tapestry, and amongst the implements of his trade, his plans and books and maps, is a guitar. "The United Provinces, grouped together by the Convention of Utrecht (1579), . . . concentrated the public functions in the hands of an aristocratic middle class (such as we see them in Terburg's historical picture, 896, p. 558), educated and powerful, eager for science and riches, bold enough to undertake everything, and persevering enough to carry their enterprises to a successful conclusion. The brilliant heroism, implacable will, and indefatigable perseverance which had aided the people to recover their liberty and autonomy were now directed to other objects. . . . Their shipbuilders covered the seas with vessels, a legion of adventurous sailors went forth in all directions to discover distant shores or to conquer unknown continents. . . . Gold was now to be found in plenty in the country which hitherto had been poor, and with the influx of riches, taste, luxury, appreciation of the beautiful and love of Art were developed" (Havard: *The Dutch School*, p. 62).

213. THE VISION OF A KNIGHT.

Raphael (Urbino: 1483–1520). *See under* 1171, p. 660.
Room VI.

This picture—with the original pen-and-ink drawing from which it was traced—is the earliest known work of Raphael. His first (or as it is commonly called, "Perugian") period may be divided into two: (1) down to about 1500, before he went to Perugia, and whilst he was still studying at Urbino under Timoteo Viti; (2) from 1500-1504, at

[1] Another instance of this intimate union of art with business may be seen in the number of Dutch artists of the period who themselves held municipal office. See, for instance, Terburg (864, p. 545) and Delen (XII. 1010, p. 585). Cuyp, it is worth remembering too, was a brewer. Many of the Italian painters also were men of business and of official standing. Thus Titian was a timber merchant; whilst Manni, Perugino, and Pinturicchio were all magistrates.

Perugia. This picture probably belongs to the former of these periods, and if so must have been painted when Raphael was not more than seventeen. It is unlike Perugino in several respects—in the landscape, for instance, and in the broad hand of the sleeping knight, whereas Perugino's hands are narrower and longer. In connection, too, with Raphael's early pupilage under a Ferrarese master, note that the figure of Duty is like Francia's saint in V. 638, p. 450. See further on this subject *Morelli*, pp. 285-340.

A young knight sleeps under a laurel—the tree whose leaves were in all ages the reward of honour; and in a dream of his future career he sees two figures approach him, between whom he has to make his choice. The one on the left speaks with the voice of Duty; she is purple-robed and offers him a book and a sword—emblematic of the active life of study and conflict. The other is of fair countenance and is gaily decked with ribbons and wreaths of coral. Hers is the voice of Pleasure, and the flower she offers is a sprig of myrtle in bloom—"myrtle dear to Venus." Raphael was thinking, perhaps, of the Greek story which told of the choice of Hercules. For Hercules, when he came to man's estate, laid him down to rest and pondered which road in life to take; and lo! there stood by him two women. And one of them took up her parable and said: "O Hercules, if thou wouldst choose the smoothest and the pleasantest path, then shouldst thou follow me." And Hercules said: "O lady, I pray thee tell me thy name." And she answered: "Those who love me call me Pleasure, and those who hate me call me Evil." Then the other woman came forward and said: "O Hercules, there is no road to happiness except through toil and trouble; such is the gods' decree, and if thou wouldst be happy in thy life and honoured in thy death, then up and follow me." And her name was Duty. And Hercules chose the better part, and went about the world redressing human wrong, and was reverenced by men and honoured by the gods—

> Choose well; your choice is
> Brief, and yet endless.
> Here eyes do regard you
> In Eternity's stillness;
> Here is all fulness,
> Ye brave, to reward you.
> Work, and despair not!
>
> GOETHE, tr. by Carlyle (*Past and Present*).

214. CORONATION OF THE VIRGIN.

Guido (Eclectic-Bologna: 1575–1642). *See under* 11, p. 98. *Room XIII.*

In pictures of this subject two distinct conceptions may be noticed. In some the coronation of the Virgin is, as it were, dramatic; the subject is represented, that is to say, as the closing act in the life of the Virgin, and saints and disciples appear in the foreground as witnesses on earth of her coronation in heaven. 1155 in Room II., p. 648, is a good instance of this treatment. This picture, on the other hand, shows the mystical treatment of the subject—the coronation of the Virgin being the accepted type of the Church triumphant. The scene is laid entirely in heaven, and the only actors are the angels of the heavenly host. Notice the carefully symmetrical arrangement of the whole composition, as well as the charming faces of many of the angel chorus.

215, 216. VARIOUS SAINTS.[1]

School of *Taddeo Gaddi* (Florentine: 1300–about 1366). *Room IV.*

Taddeo Gaddi was one of the best and most faithful of Giotto's followers; art had "gone back," he used to say, "since his master's

[1] These pictures, like all the rest in the room except 564 (which is on linen cloth attached to wood) and 276 (which is in fresco), are painted in tempera on wood. *Tempera* (or distemper) painting is a generic term for the various methods in which some other substance than oil was the medium. Various substances were thus used—such as gum, glue or size, flour-paste, white of egg, milk of figs. Cennino Cennini, who wrote a treatise on painting at the end of the fourteenth century, professes to give the exact method of Giotto. Egg beaten up with water was preferred by him, except where the yellowness of the mixture injured the purity of the colour. The colours thus mixed were laid on to a panel (or on to a cloth stretched over the panel) previously prepared with a smooth white ground of plaster. And finally oil or albumen was used to go over the whole surface. This was the practice in general use for all detached pictures until the middle of the fifteenth century, when what is known as "the Van Eyck method" came into vogue (see p. 230 *n.*).

Fresco painting is painting upon walls of wet plaster with earths of different colours diluted with water. It is so called from the colour being applied to the *fresh* wet surface of lime, but it is of two kinds: (1) *fresco secco*, when the plaster of lime has been allowed to *dry* on the wall and is then saturated with water before painting; this was the method in use till after Giotto's time; (2) *buon fresco*, when the colours are laid on to the fresh plaster before it is yet dry. (The fullest account of these various

death." But, like Giotto himself, he is but poorly represented in the National Gallery—these pictures and 579, p. 421, being doubtful productions of his school.

There is an air of settled peace, of abstract quietude, about this company of saints which is very impressive—something fixed in the attitude and features recalling the conventual life as described by St. Bernard and paraphrased by Wordsworth in his *Ecclesiastical Sonnets*—

> Here Man more purely lives, less oft doth fall,
> More promptly rises, walks with stricter heed,
> More safely rests, dies happier, is freed
> Earlier from cleansing fires, and gains withal
> A brighter crown.

218. THE ADORATION OF THE MAGI.

Ascribed to Peruzzi (Florentine: 1481–1536). *Room II.*

Baldassare Peruzzi was born at Siena, but lived chiefly at Rome, where he imitated the style of Raphael and Michael Angelo. He was, however, more eminent as an architect than as a painter: he built the famous Villa Farnesina, and on Raphael's death was appointed architect-in-ordinary to St. Peter's. It is characteristic of the taste of the time that what Vasari most admired in Peruzzi's buildings was "the decoration of the Loggia (at the Villa Farnesina), painted in perspective to imitate stucco work." "This is done so perfectly," he says, "with the colours, that even experienced artists have taken them to be works in relief. I remember that Titian, a most excellent and renowned painter, whom I conducted to see these works, could by no means be persuaded that they were painted, and remained in astonishment when, on changing his point of view, he perceived that they were so."

There is a drawing by Peruzzi of this subject in possession of the National Gallery. Girolamo da Treviso (VII. 623, p. 441) made a copy of it, which is perhaps this work. The figures of the three magi are interesting as having been portraits of Titian, Raphael, and Michael Angelo.

219. THE DEAD CHRIST.

Unknown (Lombard School, 16th century). *Room IX.*

Perhaps to be ascribed to Bazzi (see under 1144, p. 205).

technical processes and their history is Sir C. Eastlake's "Materials for a History of Oil Painting," a review of which by Mr. Ruskin appeared in the *Quarterly Review*, and is reprinted in *On the Old Road*, i. 133 sq.).

221. HIS OWN PORTRAIT.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.
Room X.

Compare 672, p. 468. That was painted when he was about thirty; this, thirty years later. We see here the same features, though worn by age; the same self-reliant expression, though broken down by care. "In manner," says Mr. Armstrong, "it is amazingly free, irresponsible, and what in any one but a stupendous master we should call careless.[1] It looks as though he had taken up the first dirty palette on which he could lay his hands, and set himself to the making of a picture with no further thought. To those who put signs of mastery above all other qualities, it is one of the most attractive pictures in the whole Gallery" (*Portfolio*, September 1891).

222. A MAN'S PORTRAIT.

Jan van Eyck (Early Flemish: about 1390–1440).
See under 186, p. 229. *Room XI.*

One of Van Eyck's obviously truthful portraits, so highly finished that the single hairs on the shaven chin are given. On the upper part of the frame is the inscription, "Als ich kan"—as I can, the first words of an old Flemish proverb, "As I can, but not as I will,"—an inscription beautifully illustrative of a great man's modesty; accurately true also as a piece of criticism. No pictures are more finished than Van Eyck's, yet they are only "as he can," not as he would. "Let all the ingenuity and all the art of the human race be brought to bear upon the attainment of the utmost possible finish, and

[1] What Sir John Millais, R.A., says of Rembrandt's *technique* may here be added:—"It will be remembered that Rembrandt in his first period was very careful and minute in detail, and there is evidence of stippling in his flesh-painting; but when he grew older, and in the fulness of his power, all appearance of such manipulation and minuteness vanished in the breadth and facility of his brush, though the advantage of his early manner remained. The latter manner is, of course, much the finer and really the more finished of the two. I have closely examined his pictures at the National Gallery, and have actually *seen*, beneath that grand veil of breadth, the early work that his art conceals from untrained eyes—the whole science of painting. And herein lies his superiority to Velazquez, who, with all his mighty power and magnificent execution, never rose to the perfection which, above all with painters, consists in *ars celare artem*" (*Magazine of Art*, 1888, p. 291).

they could not do what is done in the foot of a fly, or the film of a bubble. God alone can finish; and the more intelligent the human mind becomes, the more the infiniteness of interval is felt between human and divine work in this respect" (*Modern Painters*, vol. iii. pt. iv. ch. ix. § 5).

223. DUTCH SHIPPING.

Ludolf Bakhuizen (Dutch: 1631–1708). *See under* 204, p. 242. *Room X.*

224. THE TRIBUTE MONEY.

School of Titian. See under 4, p. 91. *Room VII.*

The Pharisee, hoping to entrap Jesus into sedition, asks him whether it is lawful to give tribute unto Cæsar. "Show me *the tribute money*," is the answer. "Whose is this image and superscription? . . . Render unto Cæsar the things that are Cæsar's, and unto God the things that are God's." Titian's great picture of this subject is at Dresden.

225. *BEATIFIC VISION OF THE MAGDALEN.*

Giulio Romano (Roman: 1498–1546). *See under* 624, p. 442.

A semicircular fresco, showing the Magdalen borne upwards by angels to witness the joys of the blessed.

226. VIRGIN AND CHILD, WITH ST. JOHN AND ANGELS.

Botticelli (1447–1510). *See under* 1034, p. 594. *Room III.*

In the background is a hedge of roses, Botticelli's favourite flower. "No man has ever yet drawn, and none is likely to draw for many a day, roses as well as Sandro has drawn them" (*Fors Clavigera*, 1872, xii. 2). And he painted them, just as he painted his Madonnas, from life, and from every-day life—for even as late as forty years ago, Florence was "yet encircled by a wilderness of wild rose." It should be noticed, further, that there was a constant Biblical reference in the flowers which the painters consecrated to their Madonnas—especially the rose, the emblem of love and beauty. The back-

ground in Madonna pictures is frequently, as here, a piece of garden trellis: "a garden enclosed is my sister, my spouse" (Song of Solomon, iv. 12).

227. ST. JEROME IN THE DESERT.

Cosimo Rosselli (Florentine: 1439–1507). *Room II*

Cosimo Rosselli, the son of a mason, was one of the distinguished painters invited by the Pope to decorate the famous Sistine Chapel. The Pope had offered a prize for the most successful, and Vasari relates that Cosimo, conscious of his inferiority in invention and design tc such competitors as Botticelli, Ghirlandajo, Perugino, and Signorelli, "covered his pictures with the finest ultramarine blues, and with a good store of gold, for he had persuaded himself that the Pope, who had very little knowledge of art, would be thereby induced to give him the prize." The other artists laughed, but the Pope was "taken in" and Cosimo had the last laugh after all.

St. Jerome (A.D. 342-420) who first made the great Eastern book, the Bible, legible in the West, by translating the Hebrew into Latin, was one of the chief saints of the Latin or Western Church, and was a favourite subject in Christian art; there are a dozen pictures of him in the National Gallery alone. One of the chief events in his life is told in the left-hand compartment at the bottom of this picture. Jerome is tending a sick lion, and in all the pictures of him a lion appears as his constant companion. The story is that one evening a lion entered the monastery, limping as in pain, and all the brethren fled in terror, as we see one of them doing here, whilst the others are looking on safely behind a door; but Jerome went forward to meet the lion, as though he had been a guest. And the lion lifted up his paw, and Jerome, finding it was wounded by a thorn, tended the wild creature, which henceforward became his constant companion and friend. What did the Christian painters mean by their fond insistence on the constancy of the lion-friend? They meant to foretell a day "when the Fear of Man shall be laid in benediction, not enmity, on inferior beings,—when they shall not hurt nor destroy in all the holy Mountain, and the Peace of the Earth shall be as far removed from its present sorrow, as the present gloriously animate universe from the nascent desert, whose deeps were the place of dragons, and its mountains, domes of fire. Of that day knoweth no man; but the Kingdom of God is already come to those who have tamed in their own hearts what was

rampant of the lower nature, and have learned to cherish what is lovely and human, in the wandering children of the clouds and fields" (*Bible of Amiens*, ch. iii. § 54). The other compartments depict incidents in the lives of St. Damasus, St. Eusebius, St. Paula, and St. Eustachia—saints associated with St. Jerome. The picture itself shows an earlier period of his life, when, before he settled in a monastery, but after a life of pleasure in Rome, he left (as he himself tells us) not only parents and kindred, but the accustomed luxuries of delicate life, and lived for ten years in the desert in the effort to obtain some closer knowledge of the Being and Will of God. The saints who are made by the painter to keep St. Jerome company below are in sorrow; the angels above, in joy. The other kneeling figures are portraits of the patron for whom the picture was painted and of his son.

228. CHRIST AND THE MONEY-CHANGERS.

Bassano (Venetian: 1510–1592). *See under* 173, p. 224. *Room XIII.*

Christ is driving out from the House of Prayer all those who had made it a den of thieves—money-changers, dealers in cattle, sheep, goats, birds, etc. A subject which lent itself conveniently to Bassano's characteristic *genre* style.

230. A FRANCISCAN MONK.

Francisco Zurbaran (Spanish: 1598–1662). *Room XV.*

Of all the Spanish pictures in the Gallery this is the most characteristic, and the most suggestive of that subserviency of painting to the Church, which distinguishes the Spanish School. Zurbaran was a pupil of the painter-priest Juan de Roelas, of Seville, and it is a piece of the religious life around him that we have here before us. Seville was at that time the most orthodox city in the most Catholic country,—at every corner of the streets there were Franciscan monks, with prayers or charms to sell in exchange for food or money. "For centuries in Spain country people bought up the monks' old garbs, to use them in dressing the dead, so that St. Peter might pass them into heaven thinking they were Franciscans. It was in the streets and convents of Seville therefore that Zurbaran found his models. This picture was bought for the National Gallery from the Louis Philippe sale in 1853. When

the gallery of Spanish pictures to which it formerly belonged was inaugurated in the Louvre, "what remained most strongly in the Parisian mind, so impressionable and so *blasé*, was not the suavity of Murillo, nor the astonishing pencil of Velazquez, making the canvas speak and palpitate with life; it was a certain 'Monk in Prayer' of Zurbaran, which it was impossible to forget, even if one had seen it only once" (C. Blanc, cited in W. B. Scott's *Murillo*, p. 55).

231. THOMAS DANIELL, R.A.

Sir D. Wilkie, R.A. (British: 1785–1841). *See under* 99, p. 174. *Room XXI.*

Thomas Daniell, born 1749, was the son of an innkeeper at Chertsey, and had been apprenticed to an heraldic painter. In 1784 he set out with his nephew William for India, where he stayed for ten years, and acquired a competence as a landscape painter. There is an Indian landscape by him in this room, 899, p. 559. On his return to London he set to work on the publication of six large volumes of *Oriental Scenery*, the plates being executed by himself and his nephew. He published many other illustrated works of architecture and travel, and was a Fellow of the Royal Society as well as R.A. He died at Kensington at the age of ninety-one.

232. THE ADORATION OF THE SHEPHERDS.

Velazquez (Spanish: 1599–1660). *See under* 197, p. 235. *Room XV.*

An early work of the painter,[1] in his first manner, when it was founded on the style of Ribera and Caravaggio. A glance at 172 in an adjoining room (XIII., p. 223) will show the similarity in a moment. "No Virgin ever descended into Velazquez's studio. No cherubs hovered around his pallet. He did not work for priest or ecstatic anchorite, but for plumed kings and booted knights; hence the neglect and partial failure of his holy and mythological pictures—holy, like those of Caravaggio, in nothing but name—groups rather of low life, and that so truly painted as still more to mar, by a treatment not in

[1] "The Venetians and Velazquez are never wrong, at least after his style was formed; early pictures, like the 'Adoration of the Magi' in our Gallery, are of little value" (*Two Paths*, Appendix i.).

harmony with the subject, the elevated sentiment" (Ford: *Handbook for Travellers in Spain*). In the distance is the guiding angel as the star of the Epiphany; but there is little adoration in the rough peasant group. It is, however, a pretty piece of observation of child nature that makes Velazquez paint the boy offering his animals to the infant Christ. One remembers George Eliot's "young Daniel" (in *Scenes of Clerical Life*), who says to Mr. Gilfil, by way of making friends, "We've got two pups, shall I show 'em yer? One's got white spots."

234. A WARRIOR ADORING THE INFANT CHRIST.

School of Bellini.[1] *See under* 189, p. 231. *Room VII.*

Observe, for the technical merits of this picture, the horse-bridle: "An example of true painter's work in minor detail; unsurpassable, but not, by patience and modesty, inimitable" (*Academy Notes*, 1875, p. 48). As for the subject, the warrior portrayed is nameless. This is suggestive; it is not a peculiar picture, it is a type of what was the common method of Venetian portraiture. "An English gentleman, desiring his portrait, gives probably to the painter a choice of several actions, in any of which he is willing to be represented. As for instance, riding his best horse, shooting with his favourite pointer, manifesting himself in his robes of state on some great public occasion, meditating in his study, playing with his children, or visiting his tenants; in any of these or other such circumstances, he will give the artist free leave to paint him. But in one important action he would shrink even from the suggestion of being drawn. He will assuredly not let himself be painted praying. Strangely, this is the action which, of all others, a Venetian desires to be painted in. If they want a noble and complete portrait, they nearly all choose to be painted on their knees" (*Modern Painters*, vol. v. pt. ix. ch. iii. § 15). Notice also the little dog in the corner—"one of the little curly, short-nosed, fringy-pawed things which all Venetian ladies petted." "The dog is thus constantly introduced by the Venetians (in Madonna pictures) in order to give the fullest contrast to the highest tones of human thought and feeling. . . . But they saw the noble qualities of the dog too—all his patience, love, and faithfulness . . . ," and introduced him into their sacred

[1] Ascribed to Catena by *Morelli*, p. 151.

pictures partly therefore in order to show "that all the lower creatures, who can love, have passed, through their love, into the guardianship and guidance of angels" (*Modern Painters*, vol. v. pt. ix. ch. iii. § 21, ch. vi. § 14; *Fors Clavigera*, 1877, p. 31).

235. THE DEAD CHRIST.

Giuseppe Ribera, called Spagnoletto (Spanish: 1598–1648). *Room XV.*

Ribera is a leading artist amongst what are called the *Naturalisti* or *Tenebrosi* (an alternative title, curiously significant of the warped and degraded principle of the school, as if "nature" were indeed only another name for "darkness").[1] His life was like his art, being "one long contrast between splendour and misery, black shadow and shining light" (Scott). He made his way when quite a youth to Rome, where one day, as he was sketching in the streets, dressed in rags and eating crusts, he was picked up by a cardinal and taken into his household. They called him in Italy by the name Lo Spagnoletto, the little Spaniard (to distinguish him from Lo Spagna, the Spaniard, see 1032, p. 593). But Ribera could not brook the cardinal's livery, and stole away into poverty and independence again. He especially studied the works of Caravaggio, and went afterwards to Parma to study Correggio. Then he moved to Naples, where a picture-dealer discovered his talent and gave him his daughter in marriage. A large picture of the martyrdom of St. Bartholomew, which he painted about this time, was exhibited by the dealer on the balcony of his house, and created such a *furore* that the Spanish Viceroy, delighted at finding the painter to be a Spaniard, loaded him with appointments and commissions. This was the making of Ribera's fortune. He soon became very wealthy—never going out but in his carriage, and with an equerry to accompany him, and so hard had he to work to keep pace with his orders that his servants were instructed at last to interrupt him when working hours were fairly over. He kept open house—entertaining Velazquez, for instance, when the latter visited Naples in 1630; but though lavish he was yet mean, and together with two bravos formed a cabal, by which intimidation and intrigue kept all other painters out of work in Naples. But his life ended, like his pictures, in darkness. His daughter was carried off by one of his great friends, Don Juan of Austria, and Ribera was so overwhelmed with grief that he left Naples and was never more heard of.[2]

[1] This is the story told by Domenico, the Neapolitan historian. According to Ceau Bermudez, following Palomino (the Spanish historian), Ribera died at Naples honoured and rich.

[2] Mr. Ruskin, in his classification of artists from this point of view, calls them "sensualists," reserving the traditional title "naturalists" to the

The Virgin, accompanied here by St. John and Mary Magdalen, is weeping over the dead Christ—the subject termed by the Italians a *Pietà*. It is instructive to compare this Spanish treatment of it with an Italian Pietà, such as Francia's V. 180, p. 227. How much more ghastly is the dead Christ here! How much less tender are the ministering mourners!

236. CASTLE OF SANT' ANGELO, ROME.

Claude Joseph Vernet (French: 1714–1789). *Room XIV.*

Vernet (grandfather of Horace Vernet, and himself one of the most celebrated of French artists) lived for twenty years in Rome, and here gives us the past and present of the Imperial City as he saw it. Behind is the castle which the Emperor Hadrian had built for his family tomb, in which were buried several of the Emperors after him, and the history of which in the Middle Ages was almost the history of Rome itself. In front is a fête on the Tiber, with a fashionable crowd in crinolines watching the boats tilting on the river.

237. A WOMAN'S PORTRAIT.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137. *Room X.*

Of interest as being one of his last works: dated 1666.

238. DEAD GAME.

Jan Weenix (Dutch: 1640–1719). *Room X.*

Jan Weenix, the younger, was born at Amsterdam—the son of Jan Baptista Weenix (see 1096, p. 617), and is usually considered the best of all Dutch artists in this style.

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greatest men, whose "subject is infinite as nature, their colour equally balanced splendour and sadness, reaching occasionally the highest degrees of both, and their chiaroscuro equally balanced between light and shade." This class represents the proper mean. In excess on one side are the "purists" (Angelico, Perugino, Memlinc, Stothard), who "take the good and leave the evil. The faces of their figures express no evil passions; the skies of their landscapes are without storm; the prevalent character of their colour is brightness, and of their chiaroscuro fulness of light." Then in excess on the other side are the "sensualists" (Salvator Rosa, Caravaggio, Ribera), who "perceive and imitate evil only. They cannot draw the trunk of a tree without blasting and shattering it, nor a sky except covered with stormy clouds; they delight in the beggary and brutality of the human race; their colour is for the most part subdued or lurid, and the greatest spaces of their pictures are occupied by darkness" (*Stones of Venice*, vol. ii. ch. vi.). Elsewhere Mr. Ruskin speaks of Caravaggio and Ribera as "the black slaves of painting" (*Elements of Drawing*, p. 317).

A stag, a couple of hares (a specialty with this artist), a heron, and a fowling-piece.

239. A MOONLIGHT SCENE.

Aart van der Neer (Dutch: 1603–1677). *See under* 152, p. 215. *Room X.*

A good example of "the penetrating melancholy of moonlight" in which this painter excelled.

240. CROSSING THE FORD.

Nicholas Berchem (Dutch: 1620–1683). *See under* 78, p. 158. *Room X.*

241. THE PARISH BEADLE.

Sir D. Wilkie, R.A. (British: 1785–1841). *See under* 99, p. 174. *Room XX.*

"And an officer giveth sufficient notice what he is, when he saith to the party, 'I arrest you in the king's name'; and in such case the party, at their peril, ought to obey him" (Burns's *Justice of the Peace*). Such was the quotation in the Academy Catalogue when the picture was exhibited in 1823. There is no doubt that the officer has given due notice to the party of Savoyards of his importance as a minister of the king; but the black-eyed woman with the hurdy-gurdy seems half inclined to resist him. It is characteristic of Mr. Bumble (who was a fat and choleric man) that he should have seized the small boy for his especial charge. The picture is interesting technically, as being the first which Wilkie painted in the larger and bolder manner which characterised his later works. Wilkie's usual dog is impressed into the service of the strolling minstrels; the monkey was painted, Wilkie tells us in his Diary, from one at Exeter Change (then a large menagerie, on the site of the present Exeter Hall).

242. THE GAME OF BACKGAMMON.

Teniers (Flemish: 1610–1694). *See under* 154, p. 216. *Room X.*

To Mr. Ruskin's general account, cited above, of the strength and weakness of Teniers's genius, another passage may here be added: "Take a picture by Teniers, of sots quarrelling

over their dice; it is an entirely clever picture; so clever that nothing in its kind has ever been done equal to it; but it is also an entirely base and evil picture. It is an expression of delight in the prolonged contemplation of a vile thing. It is bad taste in the profoundest sense" (*Crown of Wild Olive*, § 56).

243. AN OLD MAN (dated 1659).

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137. *Room X.*

A noble picture of the dignity of old age.

244. A SHEPHERD WITH A LAMB.

Spagnoletto (Spanish: 1598–1648). *See under* 235, p. 256. *Room XV.*

245. PORTRAIT OF A SENATOR.

Hans Baldung (German-Swabian: 1476–1545). *Room XI.*

This portrait is dated 1514 and signed with the monogram of Albert Dürer, to whom it was formerly ascribed. But the monogram is now said to be a forgery, and the picture is identified as the work of Dürer's friend Baldung. He was a native of Gmünd in Swabia, but moved to Freiburg and Strassburg, of which latter city he became a senator shortly before his death. On the death of Dürer (in 1528) Baldung received a lock of his hair, and Dürer, in his Journal in the Low Countries, records having sold several of Baldung's engravings. Baldung's portraits, says the Official Catalogue, "are highly individual and full of character. When unsigned they have sometimes passed for the work of Dürer, but they want his searching modelling."

The influence of Dürer was strong on Hans Baldung, and a similar spirit is discernible in the works of both painters. This old man, strong and yet melancholy, is precisely true to Dürer's favourite type of human strength founded on labour and sorrow. And the choice of this type is characteristic of his mind. With the Reformation came, says Mr. Ruskin, "the Resurrection of Death. Never, since man first saw him face to face, had his terror been so great." Nothing shows the character of men of that time so clearly as the way in which they severally meet the King of Terror. "It haunted Dürer long; and the answer he gave to the question of the grave was that of patient hope; and twofold, consisting of one

design in praise of Fortitude, and another in praise of Labour. . . . The plate of 'Melancholia' is the history of the sorrowful toil of the earth, as the 'Knight and Death' is of its sorrowful patience under temptation" (*Modern Painters*, vol. v. pt. ix. ch. iv.).

246. MADONNA AND CHILD.

Girolamo del Pacchia (Sienese: 1477–1535). *Room II.*

Pacchia lived at Siena, but studied both at Rome and Florence. This graceful picture at once suggests the influence of Andrea del Sarto.

247. "ECCE HOMO."

Matteo di Giovanni (Sienese: 1435–1495). *Room II.*

Matteo, son of Giovanni di Bartolo, a mercer, was the chief Sienese painter of his time. Some of his best pictures are still to be seen at Siena, and part of the pavement of the Cathedral there was also decorated by him. He afterwards settled at Naples, and was the first, says Lanzi, to excite the painters there to attempt a less antiquated style.

"Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man!" (Ecce Homo) (St. John xix. 5). In the "glory" around the head are the Latin letters signifying "Jesus Christ of Nazareth"; on the outer edge of the background, "at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth" (Philippians ii. 10).

248. THE VISION OF ST. BERNARD.

Fra Filippo Lippi (Florentine: about 1412–1469). *See under* 666, p. 464. *Room I.*

"St. Bernard was remarkable for his devotion to the blessed Virgin; one of his most celebrated works, the *Missus est*, was composed in her honour as mother of the Redeemer; and in eighty sermons from the Song of Solomon he set forth her divine perfection. His health was extremely feeble; and once, when he was employed in writing his homilies, and was so ill that he could scarcely hold the pen, she graciously appeared to him, and comforted and restored him by her divine presence" (Mrs. Jameson: *Legends of the Monastic Orders*, p. 152). Notice the peculiar shape of the picture, the upper corners

of the square being cut away. The picture was painted (the artist receiving 40 *lire*, equal now perhaps to £60, for it and another work) to fit a space over the door of the Palazzo della Signoria at Florence. "Have you ever considered, in the early history of painting, how important is the history of the frame-maker? It is a matter, I assure you, needing your very best consideration, for the frame was made before the picture. The painted window is much, but the aperture it fills was thought of before it. The fresco by Giotto is much, but the vault it adorns was planned first . . . and in pointing out to you this fact, I may once for all prove to you the essential unity of the arts" (*Ariadne Florentina*, §§ 59, 60).

249. THE MARRIAGE OF ST. CATHERINE OF SIENA.

Lorenzo di San Severino (Umbrian: painted 1483–1496).

Room VI.

This picture is signed by the artist "Laurentius *the second* of Severino"—to distinguish himself from the earlier Lorenzo, who was born in 1374, and who painted some frescoes at Urbino in 1416. The date of this picture is approximately fixed by the fact that Catherine is described on her nimbus as "saint," and she was not canonised till 1461; and perhaps also by the influence on Lorenzo of Crivelli (painted 1468-1493), which has been traced in the execution of the details: see for instance the cucumber and apple on the step of the throne (*cf.* VIII. 724, etc.).

St. Catherine of Siena (1347-1380) is one of the most remarkable figures of the Middle Ages. She was the daughter of a dyer, brought up in the humblest of surroundings, and wholly uneducated. When only thirteen she entered the monastic life as a nun of the Dominican order (St. Dominic is here present on the right), and at once became famous in the city for her good works. She tended the sick and plague-stricken, and was a minister of mercy to the worst and meanest of her fellow-creatures. On one occasion a hardened murderer, whom priests had visited in vain, was so subdued by her tenderness that he confessed his sins, begged her to wait for him by the scaffold, and died with the names of Jesus and Catherine on his lips. In addition to her piety and zeal she succeeded as a mediator between Florence and her native city, and between Florence and the Pope; she travelled to Avignon, and there induced Gregory XI. to return to Rome;

she narrowly escaped political martyrdom during one of her embassies from Gregory to the Florentine republic; she preached a crusade against the Turks, and she aided, by her dying words, to keep Pope Urban on the throne. But "when she died she left behind her a memory of love more than of power, the fragrance of an unselfish and gentle life. Her place is in the heart of the humble. Her prayer is still whispered by poor children on their mother's knee, and her relics are kissed daily by the simple and devout."

The mystical marriage which forms the subject of this picture, where the infant Christ is placing the ring on her finger, suggests the secret of her power. Once when she was fasting and praying, Christ himself appeared to her, she said, and gave her his heart. For love was the keynote of her religion, and the mainspring of her life. In no merely figurative sense did she regard herself as the spouse of Christ; she dwelt upon the bliss, beyond all mortal happiness, which she enjoyed in supersensual communion with her Lord. The world has not lost its ladies of the race of St. Catherine, beautiful and pure and holy, who live lives of saintly mercy in the power of human and heavenly love. See further, for St. Catherine of Siena, J. A. Symonds, *Sketches in Italy* (Siena), from which the above account is principally taken.

250. FOUR SAINTS.

The Meister von Werden (German: 15th Century). *Room XI.*

The Meister von Werden, or the painter of this picture and of Nos. 251 and 253 which were found in the old Abbey of Werden, near Düsseldorf, is otherwise unknown. These three pictures probably formed folding wings of an altar-piece. A fourth panel, belonging to the same series, is in the National Gallery of Scotland.

The saints in this picture are Jerome (with his lion), Benedict (in the habit of his order), Giles (with his doe), and Romuald (founder of the eremite order of the Camaldoli).

251. FOUR SAINTS.

The Meister von Werden. See under 250. *Room XI.*

The saints in this picture are Augustine (with the heart transfixed with an arrow), Ludger (Bishop of Munster, Apostle of Saxony), Hubert (patron saint of the chase, see p. 517), and Maurice.

253. THE MASS OF ST. HUBERT.

The Meister von Werden. See under 250. *Room XI.*

For St. Hubert, see under 783, p. 517. Here the saint, in his canonicals, is represented bending before the altar; while an angel from heaven is, according to the legend, descending with the stole.

254–261. FRAGMENTS OF AN ALTAR-PIECE.

The Meister von Liesborn (Early German Westphalian: painted about 1465). *Room XI.*

The principal work of this master, whose name has not come down to us, was a high altar-piece for a convent church of the Benedictines at Liesborn, near Münster in Westphalia. This work was cut in pieces and sold in 1807, when the convent was suspended, and Napoleon established the modern kingdom of Westphalia. Some of the pieces were afterwards lost, some were obtained by different collectors, while others, which were acquired by Herr Krüger of Minden, were purchased in 1854 by the British Government. The sweet but feeble faces, with the gold background, recall the earliest Lower Rhine School, of which the Westphalian was an offshoot.

In 259—a Head of Christ on the Cross—we have a fragment of the centre compartment of the altar-piece.

In 260 and 261 we have the saints who stood by the side of the Cross (hence their melancholy expression). In 260 the saints are St. John, St. Benedict, and St. Scholastica (the first Benedictine nun and the sister of St. Benedict himself). In 261 the saints are Sts. Cosmas and Damian (see under 594, p. 427) and the Virgin.

In 254 and 255 we have other saints: in 254, St. Ambrose (see under 50, p. 143), St. Exuparius (a Bishop of Toulouse), and St. Jerome; in 255, St. Gregory, St. Hilary, and St. Augustine.

On either side of the central groups in the altar-piece were represented various sacred subjects. One of these—257—is in the Gallery: the Purification of the Virgin and the Presentation of Christ in the Temple. The Virgin places the Saviour in the arms of St. Simeon, whilst an attendant brings the offering of doves. Two other compartments of the series—256 (The Annunciation), and 258 (The Adoration of the Magi)—have been sent to Edinburgh.

262. THE CRUCIFIXION.

School of the Meister von Liesborn. *See under* last pictures. *Room XI.*

In the form of a predella or decoration of the base of the altar-piece. In the centre is Christ on the Cross; on either side are four Saints; on the left St. Scholastica, Mary Magdalen, St. Anne with the Virgin in her arms, who holds the Infant Christ; and the Virgin. On the right St. John the Evangelist, St. Andrew, St. Benedict, and St. Agnes with the Lamb. In the background is a representation of Jerusalem; here depicted as a little Westphalian town.

264. A COUNT OF HAINAULT AND HIS PATRON SAINT.

Unknown (Early Flemish: perhaps *Gerard van der Meire*).[1] *Room XI.*

The count and the confessor. The count, attired as a monk, is praying. Behind him is his patron saint (St. Ambrose), holding a cross in one hand, a scourge in the other. More important, however, than the penitence of the count is the splendour of the robes. The picture is a good illustration of the love of jewellery characteristic of the time. "That this love of jewels was shared by the painters is sufficiently shown by the amount and beauty of the jewelled ornaments introduced by them into their pictures. Not only are brooches and clasps, sceptres and crowns, studded with precious stones, but the hems of garments are continually sewn with them, whilst gloves and shoes of state are likewise so adorned" (*Conway*, p. 121).

265. THE VIRGIN AND CHILD.

Unknown (Flemish School: Early 16th Century). *Room XI.*

266. THE DEPOSITION FROM THE CROSS.

Lambert Lombard (Flemish: 1505–1566). *Room XI.*

Not an interesting picture by a very cultivated and interesting man, who travelled in Italy in the suite of Cardinal Pole, and there made Vasari's acquaintance.

[1] Nothing is yet really known about this painter except the bare fact of his existence, nor have any pictures of his been certainly identified. He

267. LANDSCAPE WITH FIGURES.

Richard Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

A characteristic example of Wilson's "Byronic" way of looking at Italy: it was for him always a land with lovely distances, but with a sarcophagus or a ruin in the foreground. Wilson spent much of his time at or near Rome, and there is the same spirit in his paintings of Italian scenery that Byron afterwards expressed in poetry—

> Come and see
> The cypress, hear the owl, and plod your way
> O'er steps of broken thrones and temples . . .
> A world is at our feet as fragile as our clay.
> The Niobe of nations! there she stands,
> Childless and crownless, in her voiceless woe;
> An empty urn within her wither'd hands,
> Whose holy dust was scattered long ago.

268. THE ADORATION OF THE MAGI.[1]

Paolo Veronese (Veronese: 1528–1588). *See under* 26, p. 117. *Room VII.*

A striking example of the old symbolical conception, according to which the adoration of the Magi—the tribute of the wise men from the East to the dawning star of Christianity—was represented as taking place in the ruins of an antique temple, signifying that Christianity was founded upon the ruins of Paganism.

269. A KNIGHT IN ARMOUR.

Giorgione (Venetian: 1477–1511). *Room VII.*

Giorgio Barbarelli, of Castelfranco, called Giorgione from his handsome stature,[2] is one of the greatest of the old masters, and exercised

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is commonly spoken of as an immediate follower of Van Eyck. Others class him with Memlinc's contemporaries, and give his dates as "about 1450-1512" (see Wauters: *The Flemish School*, p. 91).

[1] This picture has recently been covered with glass, an operation which is noteworthy on account of the great size of the pane required, 11 ft. 7 in. by 10 ft. 7 in. The pane had to be obtained in France.

[2] "Born half-way between the mountains and the sea—that young George of Castelfranco—of the Brave Castle:—Stout George they called him, George of Georges, so goodly a boy he was—Giorgione" (*Modern Painters*, vol. v. pt. ix. ch. ix. § i.).

a greater influence upon the artists of his time than any other painter (see *Morelli*, p. 42). His greatness cannot, however, be seen here; though this one little picture of his has a certain interest as being a highly-finished study for the knight (St. Liberale), in his altar-piece at his native Castelfranco—one of his acknowledged masterpieces, and, according to Mr. Ruskin, one of the two best pictures in the world.[1]

Notice "the bronzed, burning flesh" of the knight—"the right Giorgione colour on his brow"—characteristic of a race of seamen (*Modern Painters*, vol. i. pt. ii. sec. v. ch. i. § 19, and see above, p. 127).

270. "NOLI ME TANGERE!"

Titian (Venetian: 1477–1576). *See under* 4, p. 91.
Room VII.

A picture of the evensong of nature and of the evening of a life's tragedy. "The hues and harmonies of evening" are upon the distant hills and plain; and whilst the shadows fall upon the middle slopes, there falls too "the awful shadow of some unseen Power" upon the repentant woman who has been keeping her vigil in the peaceful solitude; at the sound of her name she has turned from her weeping and fallen forward on her knees towards him whom she now knows to be her master. "The impetuosity with which she has thrown herself on her knees is shown by the fluttering drapery of her sleeve,[2] which

[1] Lecture at Oxford, 1884 (reported in Cook's *Studies in Ruskin*, p. 251). A copy of the picture is in the Arundel Society's Collection, see p. 773. The authenticity of this study has been called in question, but on somewhat inconclusive grounds. Thus *Richter*, pp. 86, 87, points out how highly finished it is, and that in certain respects it differs from the figure in the altar-piece. He concludes therefore that it is a later copy. But do artists never make elaborate studies? and is not an artist as likely to vary his design, as a copyist his model?

[2] In an interesting discussion with Sir J. E. Millais, R.A., Mr. Watts, R.A., refers to the colours in this picture. Sir J. Millais had said that time and age are the greatest old masters, and that old Venetian colours were crude. Mr. Watts replied: "The colour of the best-preserved pictures by Titian shows a marked distinction between light flesh tones and white drapery. This is most distinctly seen in the small 'Noli me Tangere' in our National Gallery, in the so-called 'Venus' of the Tribune, and in the 'Flora' of the Uffizi, both in Florence, and in Bronzino's 'All is Vanity,' also in the National Gallery. In the last-named picture, for example, the colour is as crude and the surface as bare of mystery as if it had been painted yesterday. As a matter of fact, white unquestionably tones down, but never becomes colour; indeed, under favourable conditions, and having due regard to what is underneath, it changes very little. In the

is still buoyed up by the air; thus with a true painter's art telling the action of the previous moment" (*Quarterly Review*, October 1888). She stretches out her hand to touch him, but is checked by his words; as Christ, who is represented with a hoe in his hand because she had first supposed him to be the gardener, bids her forbear: "Touch me not," "noli me tangere," "for I am not yet ascended to my Father:" it is not on this side of the hills that the troubled soul can enter into the peace of forgiveness.

271. "ECCE HOMO!"

Guido (Eclectic-Bologna: 1575–1642). *See under* 11, p. 98. *Room XIII.*

For the subject, see under 15, by Correggio, p. 108. It was from Correggio that the Eclectics borrowed the type of face for this subject—which was a favourite one with them; but notice how much more they dwell on the physical pain and horror, how much less on the spiritual beauty, than Correggio did.

272. AN APOSTLE.

Unknown (Italian: 16th Century). *Octagon Room.*

Formerly ascribed to Pordenone.

274. VIRGIN AND CHILD.

Andrea Mantegna (Paduan: 1431–1506). *Room VIII.*

Andrea Mantegna, the greatest master of the Paduan School, has a commanding name in art history, so much so that many writers describe the epoch of painting (from 1450 to 1500 and a little onwards), of which he was one of the chief representatives, as the *Mantegnesque* period. He was born at Vicenza,[1] and, according to Vasari, was originally, like Giotto, a shepherd boy. Like Giotto, too, he early displayed great aptitude for drawing, so much so that when only ten years old he was adopted by Squarcione as son and pupil. It was Squarcione's intention to make him his heir, but Mantegna married a daughter of Jacopo Bellini, Squarcione's rival; "and when

'Noli me Tangere,' to which I have referred, the white sleeve of the Magdalen is still a beautiful white, quite different from the white of the fairest of Titian's flesh—proving that Titian never painted his flesh white" (*Magazine of Art*, January 1889).

[1] *Layard*, i. 283 *n.*, is the authority for this statement.

this was told to Squarcione he was so much displeased with Andrea that they were ever afterwards enemies." Mantegna, however, soon found powerful friends. In 1460 he went, at the invitation of the Marquis Ludovico Gonzaga, to the court of Mantua, and there he remained till his death, as painter-in-ordinary at a salary of £30 a year—with the exception of two years spent in painting for Pope Innocent VIII. Though in the service of princes, Mantegna knew his worth, and was wont to say that "Ludovico might be proud of having in him something that no other prince in Italy could boast of." He liked, too, to live in the grand style of his age. It appears that he spent habitually more money than he could afford, and after his death his sons had to sell the pictures in his studio for the payment of his creditors. Still more was he a child of his age—the age of the revival of classical learning—in his love for the antique. He spent much of his money in forming a collection of Greek and Roman antiquities, and the forced sale of its chief ornament, a bust of Faustina, is said to have broken his heart. These classical antiquities were not merely the foibles of a collector, but the models of his art. He was "always of opinion," says Vasari, "that good antique statues were more perfect and displayed more beauty in the different parts than is exhibited by nature." Of some of his works what Vasari adds is no doubt true—that they recall the idea of stone rather than of living flesh. But Mantegna studied nature closely too; for, as Goethe said of his pictures, "the study of the antique gives form, and nature adds appropriate movement and the health of life."

"One of the choicest pictures in the National Gallery," exquisite alike in painting and in sentiment. "Being in an admirable state of preservation, it enables us to become acquainted with all the characteristics of Mantegna's style, and above all to enjoy the refinement in his rendering of the human forms, the accuracy in his drawing, the conscientiousness in the rendering of the smallest details" (*Richter*, p. 66). For the latter point notice especially the herbage in the foreground. Mantegna, says Mr. Ruskin, is "the greatest leaf-painter of Lombardy," and the "exquisite outlines" here show "the symmetry and precision of his design" (*Catalogue of Educational Series*, p. 52). Very sweet is the expression of mingled humility and tenderness in the mother of the Divine Child. On her right stands St. John the Baptist, the great preacher of repentance; on her left Mary Magdalen, the woman who repented. The Baptist bears a cross and on the scroll attached to it are written the words (in Latin), "Behold the Lamb of God, which taketh away the sins of the world." The Magdalen carries the vase of ointment—the symbol at once of

her conversion and her love ("She brought an alabaster box of ointment, and began to wash his feet with tears. . . . And he said unto her, Thy sins are forgiven").

275. VIRGIN AND CHILD, ST. JOHN AND AN ANGEL.

Sandro Botticelli (Florentine: 1447–1510). *See under* 1034, p. 594. *Room I.*

A beautiful and characteristic work. "At first glance you may think the picture a mere piece of affectation. Well—yes, Botticelli *is* affected in the way that all men of his century necessarily were. Much euphuism, much studied grace of manner, much formal assertion of scholarship, mingling with his force of imagination. And he likes twisting the fingers of hands about"—just as he likes also dancing motion and waved drapery (see III. 1034, p. 594) (*Mornings in Florence*, iii. 59). The picture is characteristic also of two faculties which Botticelli acquired from his early training as a goldsmith: first, his use of gold as a means of enriching the light (as here in the Madonna's hair); and, secondly, the "incomparable invention and delicacy" with which he treated all accessory details and ornaments (as here in the scarves and dresses). But chiefly is the picture characteristic of his "sentiment of ineffable melancholy, of which it is hard to penetrate the sense, and impossible to escape the spell." It may help one in understanding the spirit of such pictures to remember that in Botticelli there met in perfect poise the tenderness of Christian feeling with the grace of the classical Renaissance. He was "a Greek reanimate. The first Greeks were distinguished from the barbarians by their simple humanity; the second Greeks—these Florentine Greeks reanimate—are human more strongly, more deeply, leaping from the Byzantine death at the call of Christ, 'Loose him, and let him go.' And there is upon them at once the joy of resurrection and the solemnity of the grave"[1] (*Ariadne Florentina*, § 161; and *Fors Clavigera*, 1872, xxii.).

[1] Mr. Pater, in a well-known passage, gives a different explanation of the peculiar sentiment in Botticelli's Madonnas. "Perhaps you have sometimes wondered why they attract you more and more, and often come—although conformed to no obvious type of beauty—back to you when the Madonnas of Raphael and the Virgins of Fra Angelico are forgotten.

276. HEADS OF ST. JOHN AND ST. PAUL.[1]

Giotto (Florentine: 1276–1337). *See under* 568, p. 417. *Room IV.*

> Here's Giotto, with his Saints a-praising God,
> That set us praising.
>
> BROWNING: *Fra Lippo Lippi.*

277. THE GOOD SAMARITAN.

Jacopo da Ponte, called *Il Bassano* (Venetian: 1510–1592). *See under* 173, p. 224. *Room VII.*

The wounded Jew, who had fallen among thieves, is beneath the shadow of a great rock. The Levite is behind, engaged in sanctimonious prayer. The good Samaritan is busy in good works. He has brought out his flask and is raising the Jew to place him on his mule. The picture is of additional interest as having been a favourite with Sir Joshua Reynolds, to whom it once belonged, and who is said to have kept it always in his studio.

278. THE TRIUMPH OF JULIUS CÆSAR.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130. *Room X.*

One of the fruits of Rubens's visit to Italy. This picture was in Rubens's possession at his death, and is described in the inventory as "Three cloathes pasted upon bord, beinge the Triumph of Julius Cæsar, after Andrew Mantegna, not full made." Mantegna's procession (somewhat similar to the

At first, contrasting them with those, you may have thought that there was something even mean or abject in them, for the lines of the face have little nobleness, and the colour is wan. For with Botticelli she too, though she holds in her hands the 'Desire of all Nations,' is one of those who are neither for God nor for his enemies (see under III. 1126, p. 630), and her choice is on her face. She shrinks from the presence of the Divine Child, and pleads in unmistakable undertones for a warmer, lower humanity" (W. H. Pater: *Studies of the Renaissance*).

> You promise heavens free from strife,
> Pure truth and perfect change of will;
> But sweet, sweet is this human life,
> So sweet I fain would breathe it still.
> Your chilly stars I can forgo:
> This warm, kind world is all I know.
>
> IONICA: *Mimnermus in Church.*

[1] Painted in *fresco secco*: see footnote on p. 248.

Triumph of Scipio, VIII. 902, p. 561) was painted for the Duke of Mantua, and is now at Hampton Court.

Any one who cares to see by a single illustration what "classic purity of style" means, should compare Mantegna's original with this transcript by Rubens. "The Flemish painter strives to add richness to the scene by Bacchanalian riot and the sensuality of imperial Rome. His elephants twist their trunks, and trumpet to the din of cymbals; negroes feed the flaming candelabra with scattered frankincense; the white oxen of Clitumnus are loaded with gaudy flowers, and the dancing maidens are dishevelled Mænads. But the rhythmic procession of Mantegna, modulated to the sound of flutes and soft recorders, carries our imagination back to the best days and strength of Rome. His priests and generals, captives and choric women, are as little Greek as they are modern. In them awakes to a new life the spirit-quelling energy of the Republic. The painter's severe taste keeps out of sight the insolence and orgies of the Empire; he conceives Rome as Shakespeare did in *Coriolanus*"[1] (*Symonds*, iii. 274).

279. THE HORRORS OF WAR.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130. *Room X.*

"Mars leaving the temple of Janus[2] open, is held back by Venus, while Europe bewails the inevitable miseries of war; but he is drawn on by the Fury Alecto, who is preceded by Plague and Famine; the figure on the ground with the broken lute represents Concord overthrown. Mars and the two female figures behind him are said to be the portraits of Rubens and his two wives" (Official Catalogue).

280. THE MADONNA OF THE POMEGRANATE.

Giovanni Bellini (Venetian: 1426–1516). *See under* 189, p. 231. *Room VII.*

A prophetic sense of the Saviour's sufferings is signified by the symbol of the pomegranate—

[1] The moon of Rome, chaste as the icicle
That's curdled by the frost from purest snow
And hangs on Dian's temple.

[2] The doors of the temple of "two-headed Janus" at Rome were always thrown open when the State was at war, and only closed in time of peace.

Pomegranate, which, if cut deep down the middle,
Shows a heart within blood-tinctured, of a veined humanity.
MRS. BROWNING: *Lady Geraldine's Courtship.*

Years pass and change; mother and child remain.
Mother so proudly sad, so sadly wise,
With perfect face and wonderful calm eyes,
Full of a mute expectancy of pain:
Child of whose love the mother seems so fain,
Looking far off, as if in other skies
He saw the hill of crucifixion rise,
And knew the horror, and would not refrain.
Love in Idleness (1883).

281. ST. JEROME READING.

Marco Basaiti (Venetian: painted 1500–1521). *Room VII.*

Basaiti—born in Friuli; according to some writers, of Greek parents—was assistant to Alvise Vivarini. He was one of the early Venetian painters in oils. His works when well preserved are (says Sir F. Burton) brilliant in colour, and display great ability in the general management of the accessories, especially in the landscape backgrounds, which, according to Zanetti, he contrived to unite with his figures more skilfully than his contemporaries.

The scenery, says Gilbert (*Cadore*, p. 42), is that of Serravalle in Titian's country—Serravalle, "the true gate of the hills," with walls and towers rising steeply on the hill-side. The way in which the old masters thus consigned their saints and anchorites to the hill-country is very typical of the mediæval view of landscape. "The idea of retirement from the world for the sake of self-mortification . . . gave to all mountain solitude at once a sanctity and a terror, in the mediæval mind, which were altogether different from anything that it had possessed in the un-Christian periods. . . . Just in so much as it appeared necessary for the noblest men to retire to the hill-recesses before their missions could be accomplished, or their spirits perfected, in so far did the daily world seem by comparison to be pronounced profane and dangerous; and to those who loved that world, and its work, the mountains were thus voiceful with perpetual rebuke. . . . And thousands of hearts, which might otherwise have felt that there was loveliness in the wild landscape, shrank from it in dread, because they knew that the monk retired to it for penance, and the hermit for contemplation" (*Modern Painters*, vol. iii. pt. iv. ch. xiv. § 10).

282. THE GLORIFICATION OF THE VIRGIN.

Unknown (Umbrian School: 16th Century). *Room VI.*

Formerly ascribed in the Official Catalogue to Lo Spagna (for whom see under 1032, p. 593); by other critics attributed to Bertucci of Faenza, an artist who borrowed both from the Umbrian School and from Lorenzo Costa. The similarity to V. 629, by the latter artist, especially in the playing angels at the foot of the throne, is remarkable (see *Richter*, p. 52).

283. VIRGIN AND CHILD ENTHRONED.

Benozzo Gozzoli (Florentine: 1420–1498). *Room II.*

Benozzo Gozzoli was the favourite pupil of the "angelical painter," Fra Angelico. From him Benozzo borrowed the devotion in his pictures, the bent of his own mind being altogether different. It must be remembered that "in nearly all the great periods of art the choice of subject has not been left to the painter; . . . and his own personal feelings are ascertainable only by watching, in the themes assigned to him, what are the points in which he seems to take most pleasure. Thus in the prolonged ranges of varied subjects with which Benozzo Gozzoli decorated the cloisters of Pisa, it is easy to see that love of simple domestic incident, sweet landscape, and glittering ornament, prevails slightly over the solemn elements of religious feeling, which, nevertheless, the spirit of the age instilled into him in such measure as to form a very lovely and noble mind, though still one of the second order" (*Modern Painters*, vol. iii. pt. iv. ch. iii. § 8). So in this picture the choice of subject was not left to Benozzo. On the contrary, the figure of the Virgin was specially directed—so it appears from the original contract, dated 1461, still in existence—to be made similar in mode, form, and ornaments to one by Fra Angelico, now in the Florentine Academy, and it was also stipulated that "the said Benozzo shall at his own cost diligently gild the said panel throughout, both as regards figures and ornaments." The prices paid for such commissions in those days may be judged from the fact that in the case of his great frescoes at Pisa, Benozzo contracted to paint three a year for 10 ducats each (= say £100). As for Benozzo's own personal feelings, it is easy to see with what pleasure he put in the pretty flowers in the foreground for St. Francis, and the sweet-faced angels behind the throne,

and with what gusto he shot the gold in their draperies. Compared with all this, the kneeling St. Jerome and St. Francis and the other saints appear somewhat perfunctory. Notice, too, the bright goldfinches on the alabaster steps, introduced, we may suppose, in honour of

> Sweet St. Francis of Assisi, would that he were here again !
> He that in his Catholic wholeness used to call the very flowers
> Sisters, brothers—and the beasts—whose pains are hardly less
> than ours !
>
> TENNYSON : *Locksley Hall Sixty Years After.*

284. MADONNA AND CHILD.

Bartolommeo Vivarini (Venetian : painted 1450–1499). *Room VIII.*

One of the earliest Venetian pictures in the Gallery. Of Bartolommeo Vivarini (the brother of Antonio, see 768, p. 510) it is recorded that he painted (in 1473) the first oil picture that was exhibited in Venice. This one, however, is in tempera. "The figures in Bartolommeo's pictures are still hard in outline,—thin (except the Madonna's throat, which always, in Venice, is strong as a pillar), and much marked in sinew and bone (studied from life, mind you, not by dissection); exquisitely delicate and careful in pure colour;—in character, portraits of holy men and women, such as then were. There is no idealism here whatever. Monks and nuns had indeed faces and mien like these saints, when they desired to have the saints painted for them" (*Guide to the Venetian Academy*, p. 6).

285. MADONNA AND CHILD.

Francesco Morone (Veronese : 1473–1529). *Room VII.*

"A fair example of the brilliant colouring of the school." Francesco was the son of Domenico Morone (1211 and 1212), the fellow-worker of Girolamo dai Libri (VII. 748, p. 503), and the master of Morando (VII. 735 and 777, pp. 497, 515).

286. VIRGIN AND CHILD.

Francesco Tacconi (Cremonese : painted 1464–1490). *Room IX.*

The only signed picture by this painter still in existence. He was a native of Cremona and worked there : he and his brother pleased the Cremonese so much by painting in the Town Hall that the artists were given an exemption from taxes. But he may be classed

as a Venetian, for he was an imitator of Giovanni Bellini. This picture at once recalls Bellini's VII. 280, and is in fact a copy of a Madonna by that painter in the Chiesa degli Scalzi at Venice.

287. LUDOVICO MARTINENGO.

Bartolommeo Veneziano (painted 1505–1530). *Room VII.*

The Martinengo family seems to have patronised this painter, as the Senator Count Martinengo, of Venice, possesses as an heirloom a small picture by the master which is signed "Bartolommeo mezzo Veneziano e mezzo Cremonese." The present picture is signed "Bartolom. Venetus," so that he was perhaps a Cremonese by birth and a Venetian by artistic training, being probably a pupil of Giovanni Bellini (see *Morelli*, p. 138).

A portrait of a young man, at the age of twenty-six (as the inscription tells us), in the costume of the Compagnia della Calza (the guild of the stocking).

288. THE VIRGIN AND CHILD, MICHAEL AND RAPHAEL.

Pietro Perugino (Perugia: 1446–1523). *Room VI.*

Pietro Vannucci, a native of Castello della Pieve, was called Perugino from the town of which he afterwards became a citizen. His earliest master was probably Fiorenzo di Lorenzo, and he is known to have also worked under Piero della Francesca. Afterwards he went to Florence, where he studied with Leonardo da Vinci under the sculptor Verocchio. "He there remained," says Vasari, "for many months without even a bed to lie on, and miserably took his sleep upon a chest; but, turning night into day, and labouring without intermission, he devoted himself most fervently to the study of his profession." And in time he became himself a famous master, with Raphael for his pupil, and "he attained to such a height of reputation that his works were dispersed, not only through Florence and all over Italy, but in France, Spain, and other countries." He was himself too of a roving disposition.[1] But according to Vasari's gossip he was very careful of his money—as one who had seen such hard times might well be; would only paint for cash down, and on all his wanderings carried his money box with him. "When it is fair weather," he used to say, "a man must build his house, that he may be under shelter when he most needs it." It was not, however, till late in life that he did literally build himself a house. At the same time he married a very beautiful girl, and is said to have had so much pleasure in seeing her wear becoming head-dresses that he would spend hours together in arranging that part of her toilet with his own hands. Perugino's work is well represented in the National Gallery, and its several character-

[1] See *Morelli*, pp. 285-291, for a record of his movements.

istics are pointed out under the pictures themselves (*cf.* 181 and 1075, pp. 228, 608). Of his life and work as a whole Mr. Ruskin gives this summary: "A sound craftsman and workman to the very heart's core. A noble, gracious, and quiet labourer from youth to death,—never weary, never impatient, never untender, never untrue. Not Tintoret in power, not Raphael in flexibility, not Holbein in veracity, not Luini in love,—their gathered gifts he has, in balanced and fruitful measure, fit to be the guide, and impulse, and father of all" (*Ariadne Florentina*, § 72).

One of the most valuable pictures in the Gallery alike for its own beauty and for its interest in the history of art. For Perugino is the final representative of the old superstitious art, just as Michael Angelo and Raphael (in his later manners) were the first representatives of the modern scientific and anatomical art; the epithet bestowed on Perugino by Michael Angelo, *goffo nell' arte* (dunce, or blockhead, in art), shows how trenchant the separation is between these two forms of artists. One may notice, then, in this picture as a perfect example of the earlier art: first, that everything in it is dainty and delightful, and all that it attempts is accomplished. Michael Angelo, dashing off his impetuous thoughts, left much of his work half done (see I. 790, p. 522); Perugino worked steadily in the old ways and indeed repeated ideas with so little reflection that, according to Vasari, he was blamed for doing the same thing over and over again. But everything is finished, even to the gilding of single hairs. Notice also the beautiful painting of the fish. Secondly, it is a work in the school of colour, as distinguished from the school of light and shade. "Clear, calm, placid, perpetual vision, far and near; endless perspicuity of space, unfatigued veracity of eternal light, perfectly accurate delineation of every leaf on the trees and every flower in the fields" (notice especially in the foreground the "blue flower fit for paradise" of the central compartment). "There is no darkness, no wrong. Every colour is lovely, and every space is light. The world, the universe, is divine; all sadness is a part of harmony; and all gloom a part of peace." In connection with the lovely blue in the picture (which was painted in 1494-98 for the Certosa of Pavia), one may remember the story told of an earlier picture, how the prior of the convent for which Perugino was painting doled out to him the costly colour of ultramarine, and how Perugino, by constantly washing his brushes, obtained

a surreptitious hoard of the colour, which he ultimately restored to shame the prior for his suspicions. Thirdly, in its rendering of landscape, the picture is characteristic of the "purism" of older art as compared with the later "naturalism." "The religious painters impress on their landscape perfect symmetry and order, such as may seem consistent with the spiritual nature they would represent. The trees grow straight, equally branched on each side, and of slight and feathery frame. The mountains stand up unscathed; the waters are always waveless, the skies always calm."[1] Notice also that the sentiment of the whole picture is like its landscape: there is no striving, nor crying, no convulsive action; it is all one "pure passage of intense feeling and heavenly light, holy and undefiled, glorious with the changeless passion of eternity—sanctified with shadeless peace." Notice lastly, how in this, as in many sacred compositions, "a living symmetry, the balance of harmonious opposites, is one of the profoundest sources of their power. The Madonna of Perugino in the National Gallery, with the angel Michael on one side and Raphael on the other, is as beautiful an example as you can have" (*Elements of Drawing*, p. 258). The subject of the right-hand compartment is Raphael and Tobias[2] (for which see I. 781, p. 516); that of the left-hand one is "the orderer of Christian warfare, Michael

[1] With regard to the "purist ideal" it should be noticed that "these fantasies of the earlier painters, though they darkened faith, never hardened *feeling;* on the contrary, the frankness of their unlikelihood proceeded mainly from the endeavour on the part of the painter to express, not the actual fact, but the enthusiastic state of his own feelings about the fact; he covers the Virgin's dress with gold, not with any idea of representing the Virgin as she ever was, or ever will be seen, but with a burning desire to show what his love and reverence would think fittest for her. He erects for the stable a Lombardic portico, not because he supposes the Lombardi to have built stables in Palestine in the days of Tiberius, but to show that the manger in which Christ was laid is, in his eyes, nobler than the grandest architecture in the world. He fills his landscape with church spires and silver streams, not because he supposes that either were in sight at Bethlehem, but to remind the beholder of the peaceful course and succeeding power of Christianity" (*Modern Painters*, vol. iii. pt. iv. ch. iv. § 10). For a different kind of feeling in "naturalistic" art, see under 744, p. 499.

[2] The whole, or part, of this picture was at one time freely ascribed to Raphael; but *Morelli*, p. 289, has effectually disposed of the superstition by showing, amongst other arguments, that the drawings for Tobias and the Angel (in the Oxford University Gallery and in the British Museum) are undoubtedly by Perugino.

the Archangel; not Milton's 'with hostile brow and visage all inflamed'; not even Milton's in kingly treading of the hills of Paradise; not Raphael's with expanded wings and brandished spear; but Perugino's with his triple crest of traceless plume unshaken in heaven, his hand fallen on his crossleted sword, the truth-girdle binding his undinted armour; God has put his power upon him, resistless radiance is on his limbs; no lines are there of earthly strength, no trace on the divine features of earthly anger; trustful and thoughtful, fearless, but full of love, incapable except of the repose of eternal conquest, vessel and instrument of Omnipotence, filled like a cloud with the victor light, the dust of principalities and powers beneath his feet, the murmur of hell against him heard by his spiritual ear like the winding of a shell on the far-off sea-shore." He is thus armed as the orderer of Christian warfare against evil; in his other character, as lord of souls, he has the scales which hang on a tree by his side (*Ariadne Florentina*, pp. 40, 265, 266; *On the Old Road*, i. § 529; *Modern Painters*, vol. ii. pt. iii. sec. i. ch. x. § 4, sec. ii. ch. v. § 20. *See* also a passage cited above, p. xii. *n.*).

289. "THE NIGHT WATCH."

Gerrit Lundens (Dutch: 1622–1677). *Room X.*

A small copy of a large picture now at Amsterdam, which, though it represents a daylight scene, has so darkened that it is called the "Night Watch." The subject is a piece of every-day life of the time—a group of the citizen guards, the volunteers of the town, just returning, apparently from a shooting match. The principal figures are all portraits, and the names are written on the back of the picture. The captain was Franz Banning Cock, hence the picture is sometimes called the "Banning Cock Company." The original picture was at some time or other, more than a century ago, made the victim of an act of vandalism, whereby two or three figures to the left of the picture were cut to fit it for a particular wall. This copy shows these figures as they originally were.

290. A MAN'S PORTRAIT.

Jan van Eyck (Early Flemish: about 1390–1440).
See under 186, p. 229. *Room XI.*

A portrait of a friend of the artist, for it is inscribed "Leal Souvenir"—and a true recollection it obviously is, and was the

more acceptable, one likes to think, for being so. "It is not the untrue imaginary Picture of a man and his work that I want, . . . but the actual natural Likeness, true as the face itself, nay, *truer* in a sense, Which the Artist, if there is one, might help to give, and the Botcher never can" (Carlyle, *Friedrich*).

291. PORTRAIT OF A GIRL.

Lucas Cranach (German-Saxon: 1472–1553). *Room XI.*

An interesting study of female costume, rather than female beauty, by Lucas Sunder, called Cranach from his birthplace, one of the chief of the early German painters—after Dürer the most famous artist of his day, and the close friend of Martin Luther. Notice in the lower left-hand corner the painter's mark—a crowned serpent, the arms granted to him by one of the Electors of Saxony, to three of whom in succession he was court painter.

292. MARTYRDOM OF ST. SEBASTIAN.

Antonio Pollajuolo (Florentine: 1429–1498). *Room I.*

Antonio Pollajuolo (the "poulterer,"—so called from his grandfather's trade) is an interesting man from two points of view: first, as an instance of the union of the arts in old times; for he was a working goldsmith and engraver as well as a sculptor and painter. Secondly, he was the first artist (Vasari says) who had recourse to dissection of the dead subject. "To the poulterer's son, Pollajuolo, remains the eternal shame of first making insane contest the only subject of art . . . a man of immense power, but on whom the curse of the Italian mind in this age was set at its deepest. . . . He was the virtual beginner of that artistic anatomy (the study of bone and muscle) which was afterwards developed by Leonardo da Vinci and Michael Angelo" (*Ariadne Florentina*, pp. 254-256). Of this new departure in art, with its delight in pain, the present picture is a notable example.

Notice especially in the muscles of the executioners' legs and their efforts in stretching their bows, "the pleasure which the painter seems to take in minute, contemptible, and loathsome things. . . . It is exactly characteristic of the madness in which all of them — Pollajuolo, Castagno, Mantegna, Leonardo, and Michael Angelo—polluted their work with the science of the sepulchre, and degraded it with presumptuous and paltry technical skill. Foreshorten your Christ, and paint

Him, if you can, half putrefied,—that is the scientific art of the Renaissance" (*Ariadne Florentina*, p. 257). How popular this "scientific art" was in its day may be seen from the following enthusiastic account which Vasari gives of this picture: "A remarkable and admirably executed work, with numerous horses, many undraped figures, and singularly beautiful foreshortenings. This picture likewise contains the portrait of St. Sebastian himself, taken from the life—from the face of Gino di Ludovico Capponi, that is. The painting has been more extolled than any other ever executed by Antonio. He has evidently copied nature in this work to the utmost of his power, as we perceive more particularly in one of the archers, who, bending towards the earth, and resting his weapon against his breast, is employing all the force of a strong arm to prepare it for action; the veins are swelling, the muscles strained, and the man holds his breath as he applies all his strength to the effort. Nor is this the only figure executed with care; all the others are likewise well done, and in the diversity of their attitudes give clear proof of the artist's ability and of the labour bestowed by him on his work; all which was fully acknowledged by Antonio Pucci, who gave him three hundred scudi for the picture, declaring at the same time that he was barely paying him for the colours. This work was completed in the year 1475."

293. VIRGIN AND CHILD, ST. JEROME AND ST. DOMINIC.

Filippino Lippi (Florentine: 1457–1504). *Room I.*

Filippo Lippi, the younger (called "Filippino," "the little Filippo,") was the son of Fra Filippo Lippi. There is perhaps no other case in art-history of father and son attaining such nearly equal excellence as did the two Lippis. Owing to his father's death when Filippino was still a boy, the latter became the pupil of Botticelli, and so good a pupil was he that the critics are often in doubt, as explained in the footnote, p. 630, to which master to ascribe pictures. Filippino lived a busy and a blameless life; and the peace and beauty of his pictures were a reflection of his character. "Having been ever courteous, obliging, and friendly, Filippino was lamented," says Vasari, "by all who had known him, but more particularly by the youth of Florence, his native city; and when his funeral procession was passing through the streets, the shops were closed as is done for the most part at the funerals of princes only,"

This picture is identified by the arms of the Rucellai family below as the one described by Vasari as "executed in the church of San Pancrazio for the chapel of the Rucellai family."

294. THE FAMILY OF DARIUS.

Paolo Veronese (Veronese: 1528–1588). *See under* 26, p. 117. *Room VII.*

This picture—"the most precious Paul Veronese," says Mr. Ruskin, "in the world"—is, according to another critic, "in itself a school of art, where every quality of the master is seen in perfection—his stately male figures, his beautiful women, his noble dog, and even his favourite monkey, his splendid architecture, gem-like colour, tones of gold and silver, sparkling and crisp touch, marvellous facility of hand and unrivalled power of composition."[1] The glowing colour is what strikes one first: of all pictures by Veronese this is the best preserved. It is a splendid example too of what the historical pictures of the old masters were. The scene represented is that of the Macedonian conqueror, Alexander the

[1] *Layard*, ii. 621. Similarly Mr. Ruskin says: "The possession of the Pisani Veronese will happily enable the English public and the English artist to convince themselves how sincerity and simplicity in statements of fact, power of draughtsmanship, and joy in colour, were associated in a perfect balance in the great workmen in Venice" (*Catalogue of the Turner Sketches and Drawings*, 1858, p. 10). As an instance of Veronese's "economical work"—a sure sign of a great painter—Mr. Ruskin refers to "the painting of the pearls on the breast of the nearer princess, in our best Paul Veronese. The lowest is about the size of a small hazel-nut, and falls on her rose-red dress. Any other but a Venetian would have put a complete piece of white paint over the dress, for the whole pearl, and painted that into the colours of the stone. But Veronese knows beforehand that all the dark side of the pearl will reflect the red of the dress. He will not put white over the red, only to put red over the white again. He leaves the actual dress for the dark side of the pearl, and with two small separate touches, one white, another brown, places its high light and shadow. This he does with perfect care and calm; but in two decisive seconds. There is no dash, nor display, nor hurry, nor error. The exactly right thing is done in the exactly right place, and not one atom of colour, nor moment of time spent vainly. Look close at the two touches,—you wonder what they mean. Retire six feet from the picture—the pearl is there!" (*Modern Painters*, vol. v. pt. viii. ch. iv. § 18). Elsewhere Mr. Ruskin calls special attention to the painting of "the drooped left hand of the princess, holding her crown" (*Academy Notes*, 1858, p. 46).

Great, surrounded by his generals, receiving the submission of the family of the defeated Persian King Darius; but in his treatment of the scene Veronese makes it a piece of contemporary Venetian life. "It is a constant law that the greatest men, whether poets or historians, live entirely in their own age. . . . Dante paints Italy in the thirteenth century; Chaucer, England in the fourteenth; Masaccio, Florence in the fifteenth; Tintoret, Venice in the sixteenth;—all of them utterly regardless of anachronism and minor error of every kind, but getting always vital truth out of the vital present. . . . Tintoret and Shakespeare paint, both of them, simply Venetian and English nature as they saw it in their time, down to the root; and it does for *all* time; but as for any care to cast themselves into the particular ways and tones of thought or custom of past time in their historical work, you will find it in neither of them, nor in any other perfectly great man that I know of" (*Modern Painters*, vol. iii. pt. iv. ch. vii. §§ 19, 20). Thus here Veronese simply paints a group of living Venetians of his time,[1] dog, monkey and all. Alexander, in red armour, is pointing to his friend Hephaestion, who stands a little behind on his left, and whom the captives had at first mistaken for the king. The queen-mother implores his pardon, but Alexander tells her that she has not erred, for that Hephaestion is another Alexander. The principal figures representing these different characters are, however, all contemporary portraits of the Pisani family,[2] it is said, for whom the picture was painted, and in choosing this scene of Alexander in one of his best moments Veronese was expressing his ideal of Venetian nobility and refinement. "The greatest portrait painters," says Mr. Ruskin,—"Titian, Veronese, Velazquez, and Raphael,—introduce the most trenchant, clear, and complete backgrounds. Indeed, the first three so rejoiced in quantity of accessories, that, when engaged on

[1] An even more striking instance is to be found in Veronese's picture of the Last Supper, now in the Academy of Venice. Here too he introduced his favourite dog, as well as dwarfs and armed retainers. He was summoned before the Inquisition for such irreverent anachronisms; and the account of his cross-examination is most amusing and instructive reading. A translation will be found in the appendix to Mr. Ruskin's *Guide to the Academy at Venice*.

[2] *Richter*, p. 74, disputes this. The kneeling girls are, he believes, the artist's daughters, whom he has also introduced into a picture in the Louvre, and the courtier presenting them is Veronese himself.

important portraits, they would paint large historical pictures merely by way of illustration or introduction. The priceless Veronese, 'The Triumph of Alexander,' was painted only to introduce portraits of the Pisani; and chiefly to set off to the best advantage the face of one fair girl" (*Academy Notes*, 1857, p. 37). So too the dresses, to which the picture owes so much of its splendour, are the Venetian dresses of the period. It may be interesting, lastly, to remark that something of the magnificence in the picture itself attaches also to the circumstances of its painting. Veronese having been detained by some accident at the Pisani Villa at Este, painted this work there, and left it behind him, sending word that he had left wherewithal to defray the expense of his entertainment. As the Pisani family ultimately sold it to the National Gallery in 1857 for £13,650, Veronese's words were decidedly made good. It may be interesting to add that the negotiations for its purchase extended over nearly four years. Vast sums had been offered for the picture in former centuries, and within the previous thirty years sovereigns, public bodies, and individuals had all been competing for it.

295. OUR SAVIOUR AND THE VIRGIN.

Quentin Metsys (Flemish: 1460–1530). *Room XI.*

Metsys, the first of the great Antwerp painters, was the last who remained faithful to the traditions of the early Flemish School. The gold background recalls the earliest Flemish pictures in the Gallery. The figure of our Saviour resembles the "Salvator Mundi" of Antonello da Messina (VII. 673)—the Italian painter who introduced the Flemish influence to his country.

296. THE VIRGIN ADORING THE INFANT CHRIST.

Florentine School (15th Century.) *Room I.*

Formerly ascribed to Pollajuolo (1429-1498), for whom see under 292, p. 279. Now ascribed in the Official Catalogue to either him or Verrocchio (1435-1488). Andrea del Verrocchio was the sculptor of the celebrated equestrian statue of Bartolommeo Colleoni at Venice, than which, says Mr. Ruskin, "I do not believe that there is a more glorious work of sculpture existing in the world" (*Stones of Venice*, vol. iii. ch. 1, § 22). As a painter Verrocchio was for a time the

master of Leonardo da Vinci, who painted the figure of an angel in Verrocchio's "Baptism of Christ" (in the Florentine Academy). "This figure," says Vasari (ii. 255), "was so much superior to the other parts of the picture that, perceiving this, Verrocchio resolved never again to take pencil in hand." Whether this be so or not, Verrocchio left an enduring mark on the art of his time. "He delighted to paint the *putto*—the infant boy who is just beginning to rejoice in the use of his limbs—and with such a charm did he invest his creations of this kind, whether in sculpture or in painting, that," says Dr. Meyer, "it is not too much to say that he was the creator of that child-type which is so universal in the Italian art of the *Cinquecento*." The only known picture by Verrocchio in this country is, says Mr. Ruskin, a Madonna in the St. George's museum at Sheffield—"a picture of extreme value which," adds Mr. Ruskin, "teaches all I want my pupils to learn of art." The picture was purchased by Mr. Ruskin in Venice from the Manfrini collection.

Whether this picture be by Pollajuolo or by Verrocchio, the same type of face occurs unmistakably in another which we shall come to by and by (781). For the Verrocchio view, see *Richter*, pp. 33, 34, though he gives the picture to a scholar only, for "the artist of the Colleoni monument could not have been guilty of the abnormal extension given to the lower part of the Virgin's body. What should we have to say of the proportions of this figure if she were to rise from her seat?" For at least equally strong arguments in favour of the Pollajuolo view, see *Morelli*, pp. 353-355. In any case we may notice the acquaintance of the artist with goldsmith's work, as shown in the elaborately jewelled brooches worn by the Virgin and the angel on the left.

297. THE NATIVITY.

Il Romanino (Brescian: about 1485–1566). *Room VII.*

Girolamo Romani was a native of Brescia and the son of a painter; his family belonged originally to the small town of Romano, in the province of Bergamo: hence his name, "Romanino." Like Moretto (whose rival he was), he was little known outside the district of Brescia; but he studied at Venice, where he took Giorgione for his pattern. His best works are remarkable for a brilliant golden colouring, which is unfortunately not conspicuous in this picture.

Of this altar-piece—painted in 1525 for the church of St. Alessandro at Brescia—the single work of Romanino, it is said, to be seen out of Italy—Mr. Pater gives the following description: "Alessandro, patron of the church, one of the

many youthful patrician converts Italy reveres from the ranks of the Roman army, stands on one side, with ample crimson banner superbly furled about his lustrous black armour; and on the other—St. Jerome, Romanino's own namesake—neither more nor less than the familiar, self-tormenting anchorite. . . . But the loveliest subjects are in the corners above—Gaudioso, Bishop of Brescia, above St. Jerome; above Alessandro, St. Filippo Benizzi, meek founder of the order of Servites to which that church at Brescia belonged, with his lily, and in the right hand a book, and what a book! . . . If you wish to see what can be made of the leaves, the vellum covers of a book, observe that in St. Philip's hands. The metre? the contents? you ask: What may they be? and whence did it come?—Out of embalmed sacristy, or antique coffin of some early Brescian martyr, or, through that bright space of blue Italian sky, from the hands of an angel, like his Annunciation lily, or the book received in the Apocalypse by John the Divine? It is one of those old saints, Gaudioso (at home in every church of Brescia), who looks out with full face from the opposite corner of the altar-piece, from a background which, though it might be the new heaven over a new earth, is in truth only the proper, breathable air of Italy. As we see him here, Saint Gaudioso is one of the more exquisite treasures of our National Gallery. It was thus that, at the magic touch of Romanino's art, the dim, early, hunted-down Brescian church of the primitive centuries, crushed into the dust, it might seem, was "brought to her king," out of those old dark crypts, "in raiment of needlework"—the delicate, richly folded, pontifical white vestments, the mitre and staff and gloves, and rich jewelled cope, blue or green. The face, of remarkable beauty, after a type which all feel, though it is actually rare in art, is probably a portrait of some distinguished churchman of Romanino's own day: a second Gaudioso, perhaps, setting that later Brescian church to rights after the terrible French occupation in the painter's own time, as his saintly predecessor, the Gaudioso of the earlier century here commemorated, had done after the invasion of the Goths. The eloquent eyes are open upon some glorious vision. "He hath made us kings and priests!" they seem to say for him, as the clean, sensitive lips might do so eloquently. Beauty and holiness had "kissed each other," as in Borgognone's imperial deacons at the Certosa. At the

Renaissance the world might seem to have parted them again. But here certainly, once more, Catholicism and the Renaissance, religion and culture, holiness and beauty, might seem reconciled, by one who had conceived neither after any feeble way, in a gifted person. Here at least, by the skill of Romanino's hand, the obscure martyr of the crypts shines as a saint of the later Renaissance, with a sanctity of which the elegant world itself would hardly escape the fascination, and which reminds one how the great Apostle St. Paul has made courtesy part of the content of the Divine charity itself. A Rubens in Italy!—so Romanino has been called. In this gracious presence we might think that, like Rubens also, he had been a courtier" ("Art Notes in North Italy" in *New Review*, November 1890).

298. THE TWO ST. CATHERINES.

Ambrogio Borgognone (Lombard: about 1455–1523). *Room IX.*

Ambrogio Borgognone, called also Ambrogio da Fossano (from his birthplace in Piedmont) was a pupil of Foppa in Brescia. He was distinguished as an architect as well as a painter, and was employed on the façade of the Certosa of Pavia. In painting he has been called "the Perugino of the Lombard School;" there are a tenderness of feeling in his works, and a somewhat sentimental expression in his figures which recall the style of that Umbrian master.

For St. Catherine of Alexandria, see under 693, p. 481; for St. Catherine of Siena, under 249, p. 261. Each of them was proclaimed the spouse of Christ for the love they bore him. And Borgognone here places them on either side of the Madonna's throne — the Princess of Alexandria, crowned and robed in red, with her wheel of martyrdom, on the right hand, the nun of Siena on the left, while the infant Christ extends his hands and gives a ring to each in token of their marriage.

299. PORTRAIT OF AN ITALIAN NOBLEMAN.

Il Moretto (Brescian: 1498–1555). *Room VII.*

Of the Brescian, as of the Veronese School, nowhere out of Italy are there such good examples as in the National Gallery. "The

dialect of the Brescians is very like that of their neighbours of Bergamo, but not so harsh and rugged (see 1203, p. 678); the character of the people, too, is more lively and frank, more given to show and swagger (Bresciani spacca-cantoni). The Brescians, wedged in between the Veronese and Bergamese, unite, to some extent, the manly energy of the latter with the greater vivacity and pliancy of the former" (*Morelli*, pp. 396, 397). The foundation of the Brescian School was laid by Vincenzo Foppa (see 729, p. 495), whose pupil Il Moretto was. It is characteristic of the wide dispersion of the art gift in Italy that this Alessandro Bonvicino, nicknamed "Il Moretto," —one of the greatest of portrait painters,—should have belonged entirely to a provincial city. He was born and educated at Brescia, where his father was a merchant; and with the exception of a very few pictures, he painted only for his native town and the province of Brescia, and it is there that nearly the whole work of his life is still to be found. Indeed he was little known beyond the frontiers of the Brescian district, and it is only during the last half-century or so that his reputation has arisen. His nickname of "the Blackamoor" is particularly inappropriate to his style, which is distinguished for its silvery tones, "a cool, tender and harmonious scale of colour which has a peculiar charm, and is entirely his own" (*Layard*, ii. 577). This harmony of colour, which became characteristic of the Brescian School, may be observed also in his rival, Romanino.

This painter is conspicuous, says Lanzi (*History of Painting in Italy*, Bohn's edition 1847, ii. 181), for his "skill in imitating every kind of velvet, satin, or other cloth, either of gold or silver." His portraits are remarkable, as is noticed under 1025, p. 590, for their poetic insight. He is not content with producing an obvious likeness in the flesh; he strives at portraying or suggesting some spiritual idea in all his sitters. These characteristics are conspicuous in the present picture. Thus notice, first, the splendid brocades. Then secondly, how the painter tells you not only that this was what the sitter looked like, but what was his character. On the cap is a label inscribed with a motto in Greek: "by the desire of the extreme." This is interpreted as referring to the desire of the sitter, Count Sciarra Martinengo Cesaresco (a noble family of Brescia, still distinguished at the present day) to avenge the death of his father, who had been assassinated. The desire of the extreme, the activity of a restless spirit, was with the Count to the end, and he died fighting in France in the campaign which ended in a defeat of the Huguenots at the battle of Moncontour, October 3, 1569.

300. THE VIRGIN AND CHILD.

Cima da Conegliano (Venetian: painted 1489–1517). *Room VII.*

Giovanni Battista Cima, of Conegliano, was rightly named after his native place—for he loved it so well that he introduced its hilly landscape into most of his pictures, as into this. There is something very pretty in the way in which the earlier Venetian masters placed their Holy Families in their own fields and amongst their own mountains (compare, *e.g.*, the Madonna in the Meadow, 599, p. 430), thus imagining the Madonna and her child not as a far-away sanctity in the sky, but as an actual presence nigh unto them, at their very doors.[1] "There has probably not been an innocent cottage-home throughout the length and breadth of Europe during the whole period of vital Christianity, in which the imagined presence of the Madonna has not given sanctity to the humblest duties, and comfort to the sorest trials of the lives of women; and every brightest and loftiest achievement of the arts and strength of manhood has been the fulfilment of the assured prophecy of the poor Israelite maiden, 'He that is mighty hath magnified me, and holy is his name'" (*Fors Clavigera*, 1874, p. 105).

301. VIEW IN ITALY.

R. Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

302. A ROMAN RUIN.

R. Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

303. A VIEW IN ITALY.

R. Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

One of Wilson's favourite Italian compositions—sometimes called "Hadrian's Villa," from the Roman ruin on which the modern hut has been built.

[1] The feeling which one may thus find in these paintings of four centuries ago still lingers amongst the Italian peasantry, as readers of Miss Alexander's *Roadside Songs* and *Christ's Folk in the Apennine* (both edited by Mr. Ruskin) will know.

304. LAKE AVERNUS.

R. Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

A picture of special interest; the subject being one which laid great hold on Turner's imagination. The Lake Avernus by him in this Gallery (XXII. 463, p. 351) is one of his early works, painted long before he had been to Italy, and was no doubt an imitation, or rather a reminiscence (for Turner never *copied* his original), of Wilson's picture of the scene.

305. SIR ABRAHAM HUME, BART., F.R.S.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

An intimate friend of the painter. He died in his ninetieth year in 1838. This portrait was painted about 1780, when therefore he was thirty-one. Like Sir Joshua, he was a great collector of "Old Masters." His collection—consisting chiefly of Italian pictures bought at Bologna and Venice from 1786 to 1800—was dispersed in 1824; it was particularly strong in Titian, a notice of whose "Life and Works" was published by Sir A. Hume in 1829. He had also a famous collection of minerals, especially of diamonds (an account of which was published in 1816). He was elected a Fellow of the Royal Society in 1775, his certificate stating that he was "a gentleman particularly conversant in natural history and mineralogy." His interest in the latter led him to assist in founding the Geological Society, of which he was Vice-President from 1809 to 1813.

306. PORTRAIT OF HIMSELF.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

This portrait, painted for Mrs. Thrale, shows the painter in his early prime. "In stature he was somewhat below the middle size; his complexion was florid; his features blunt and round; his aspect lively and intelligent; and his manners calm, simple, and unassuming" (Allan Cunningham).

307. THE AGE OF INNOCENCE.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792).
See under 79, p. 158. *Room XVI.*

Child of the pure unclouded brow.

In no respect is the continuity of Christian art so remarkable as in the beautiful representation of children. It is "a singular defect in Greek art, that it never gives you any conception of Greek children. . . . But from the moment when the spirit of Christianity had been entirely interpreted to the Western races, the sanctity of womanhood in the Madonna, and the sanctity of childhood in unity with that of Christ, became the light of every honest hearth, and the joy of every pure and chastened soul; . . . and at last in the child-angels of Luca, Mino of Fesole, Luini, Angelico, Perugino, and the first days of Raphael, it expressed itself as the one pure and sacred passion which protected Christendom from the ruin of the Renaissance. Nor has it since failed; and whatever disgrace or blame obscured the conception of the later Flemish and incipient English schools, the children, whether in the pictures of Rubens, Rembrandt, Van Dyck, or Sir Joshua, were always beautiful. An extremely dark period indeed follows, . . . [but again there] rises round us, Heaven be praised,"—in the illustrations of Kate Greenaway and the pictures of Millais, recollections many of them of Sir Joshua,—"the protest and the power of Christianity, restoring the fields of the quiet earth to the steps of her infancy" (*Art of England*, pp. 137, 138). Another characteristic of English art, distinguishing it from classical, may be noticed in this picture: the spirit is studied rather than the flesh, the face rather than the body. "Would you really," Mr. Ruskin asks the classicists, "insist on having her white frock taken off the 'Age of Innocence'; . . . and on Lord Heathfield's (111) parting,—I dare not suggest, with his regimentals, but his Order of the Bath, or what else? . . . I feel confident in your general admission that the charm of all these pictures is in great degree dependent on toilette; that the fond and graceful flatteries of each master do in no small measure consist in his management of frillings and trimmings, cuffs and collarettes; and on beautiful flingings or fastenings of investiture, which can only here and there be called a *drapery*, but insists on the perfectness of the forms it

conceals, and deepens their harmony by its contradiction. And although now and then, when great ladies wish to be painted as sibyls or goddesses, Sir Joshua does his best to bethink himself of Michael Angelo, and Guido, and the Lightnings, and the Auroras, and all the rest of it,—you will, I think, admit that the culminating sweetness and rightness of him are in some little Lady So-and-so,—with round hat and strong shoes" (*Art of England*, pp. 85-87). In place of the strong shoes we have, however, here, two pretty "feet beneath her petticoat, Like little mice stealing out."

308. MUSIDORA BATHING HER FEET.

T. Gainsborough, R.A. (British: 1727–1788). *West Vestibule.*

Gainsborough, the rival of Reynolds in portraiture, and of Wilson in landscape, was born at Sudbury in Suffolk. His father was a crape merchant; from his mother, who was skilful in flower painting, he inherited, perhaps, his artistic talent. He was sent to a grammar school kept by his uncle, but was fond of playing truant. On one occasion he escaped by forging a note from his father, "Give Tom a holiday." "Tom will one day be hanged," said his father on hearing of the trick. But on seeing the drawings done by the truant, he varied his prediction: "Tom will one day be a genius." His youthful facility was indeed remarkable. He was the means one day of convicting a would-be orchard-stealer of felonious intent: the boy was sketching in the garden, and instantly caught the likeness of a man who was looking over the wall at a tempting pear-tree. His parents decided to give the boy his bent, and when fifteen he was sent up to London to study. For three years he was with Hayman, then a painter of repute; and afterwards he set up in Hatton Garden on his own account—painting both landscapes and portraits. But meeting with little success he returned home, and busied himself with sketching from nature. When only nineteen he married Margaret Burr; she brought him a fortune of £200 a year, and they took a house in Ipswich. Here he soon obtained work—largely owing to the good offices of a Mr. Thicknesse, whose first introduction to the artist well illustrates Gainsborough's skill. Walking in a friend's garden, Thicknesse saw a melancholy face looking over the wall. "The poor fellow has been standing there all day," he was told,—much to his astonishment, until it was explained that the fellow was only a painted sentinel set up by Gainsborough. In 1760 Gainsborough removed at Thicknesse's suggestion to Bath, where he soon found so many patrons that he raised his price for portraits to eight, and ultimately to forty, guineas (or one hundred guineas for a full length). He exhibited also at the Royal Academy, and there is a pleasant story of the terms on which his pictures travelled. Wiltshire, the carrier, refused to take

any money for conveying them to London. "I admire painting too much," he said; and Gainsborough used to pay him in "Gainsboroughs" instead of in cash. The artist was always lavish in giving away his pictures. To one lady he is reported to have given no less than twenty of his drawings, though she was so little of a connoisseur as to paste them up over her dressing-room wall. He was passionately fond of music; and he gave his famous "Boy at a Stile" in exchange for a solo on the violin! The independence of Gainsborough agrees well with the character of an enthusiastic lover of the arts for their own sake. A pompous lord was sitting for his portrait, and after elaborately composing himself, begged the artist not to overlook a dimple on the chin. "Confound the dimple on your chin," said Gainsborough, and refused to put another stroke to the portrait. His quarrel with the Academy shows the same impetuous independence. He was offended by the bad position given to his "Three Princesses," withdrew that and his other pictures, and never exhibited there again. This was in 1784. He had settled in London in 1774, in a portion of Schomberg House in Pall Mall, and, good Tory that he was, had quickly gained the favour of the king and court. Between Reynolds and himself there was the coolness of jealousy. Reynolds had given him one sitting, but Gainsborough would never finish the portrait. Unlike Reynolds, he had little taste either for aristocratic or for learned society. "He loved," we are told, "to sit by the side of his wife during the evenings, and make sketches of whatever occurred to his fancy, all of which he threw below the table, save such as were more uncommonly happy, and these were preserved and either finished as sketches or expanded into paintings." In summer he had lodgings at Hampstead, for the sake of the green fields. In February 1788, whilst hearing the trial of Warren Hastings, he felt a chill in his neck, which proved to be the beginning of cancer, and he died in August of the same year. A few days before his death, he wrote to Reynolds expressing a wish to see him once more before he died. Reynolds came, and bent his ear to catch Gainsborough's failing words. They were these: "We are all going to Heaven, and Van Dyck is of the company," words which "we may take for a beautiful reconciliation of all schools and souls who have done their work to the best of their knowledge and conscience. Gainsborough was buried in Kew Churchyard—where a plain slab alone, according to his express instructions, marks his grave—and Reynolds bore his pall.

Of Gainsborough as a landscape painter something has been said under a previous picture (109, p. 184). With regard to his portraits, a certain resemblance to those by Reynolds is what probably first strikes most spectators. They were contemporaries, and all the little peculiarities of the age—often too the actual sitters—are the same in pictures by them both. They trod the same path, side by side, each courted by the English aristocracy; and both treated their subjects with exquisite talent. Moreover, "both Reynolds and Gainsborough, bred in country villages, learned there the country boy's reverential

theory of 'the squire,' and kept it. They painted the squire and the squire's lady as centres of the movements of the universe, to the end of their lives" (*Modern Painters*, vol. v. pt. ix. ch. ix. § 7). Yet beneath the surface there are decided differences between their portraits, resulting largely from the differences in their bringing-up. Reynolds received a classical education, and treatises on painting, together with classical models, formed his earliest training in art. It was finished in Italy, where he set himself to copy and to analyse the old masters. Gainsborough, on the other hand, as we have seen, ran wild in his native woods. "It is by the artifice of a perfect science," says M. Chesneau, "that Reynolds obtains such striking effects in his portraits. He forged for his own use a complete armoury of weapons, a magazine of rules and well-tried systems. . . . Gainsborough, on the other hand, regards his model in the same way as he regards nature. It is the model which, in each new work, furnishes him with fresh artistic ideas. . . . He strove to take in all that was noble and pure in his sitters, and thus, without flattering, he gives to every work produced by his hand a particular character of ideal dignity combined with truthfulness. . . . Moreover, it is to the human countenance that he devotes all his attention; he shows us, not only the model, but the soul of the model, which, like a divine melody, permeates the whole picture. Lastly, there is observable in most of his portraits an especial charm of pathetic tenderness, a tinge of melancholy, which it is difficult to attribute to all the persons that have sat to him. It must be, then, from himself that it emanates, and so appears in his portraits as it does in his landscapes."[1] This last characteristic pointed out by M. Chesneau is noticed also by Mr. Ruskin, who speaks of "deep-thoughted, solemn Gainsborough," "pure in his English feeling, profound in his seriousness, graceful in his gaiety." "A great name his, whether of the English or any other school." Great because, finally, he was "the greatest colourist since Rubens." "Gainsborough's power of colour (it is mentioned by Sir Joshua as his peculiar gift) is capable of taking rank beside that of Rubens; he is the purest colourist, Sir Joshua himself not excepted, of the whole English School; with him,

[1] *The English School*, pp. 22-40. "There is far more to be learnt," adds M. Chesneau, "from the works that Gainsborough has left us than from the rules laid down in Reynolds's Discourses." In one well-known instance Gainsborough set himself to refute in practice Reynolds's theories. Reynolds had laid down the principle that blue cannot be used in a picture as the dominant colour, and also that the most vivid tints ought to be placed in the centre of the painting. Gainsborough painted his "Blue Boy" in defiance of both rules, and it is one of his admitted masterpieces. It should be noticed in connection with, and to some degree in modification of, what M. Chesneau says about Gainsborough's spontaneity, that he "applied himself to the Flemish School," and "occasionally made copies from Rubens, Teniers, and Van Dyck, which it would be no disgrace to the most accurate connoisseur to mistake, at the first sight, for the works of those masters" (see Reynolds's *Discourses*, xiv.)

in fact, the art of painting did in great part die, and exists not now in Europe. . . . In management and quality of single and particular tint, in the purely technical part of painting, Turner is a child to Gainsborough. . . . His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam. . . . His forms are grand, simple, ideal. . . . He never loses sight of his picture as a whole. . . . In a word, Gainsborough is an immortal painter" (*Modern Painters*, vol. i., preface to 2nd ed. p. xix. *n.*, and pt. ii. sec. i. ch. vii. § 17).[1]

This is the only "nude" that Gainsborough ever painted. The picture illustrates the lines from Thomson's *Summer*—

> . . . Thrice happy swain!
> A lucky chance, that oft decides the fate
> Of mighty monarchs, then decided thine.
> For, lo! conducted by the laughing loves,
> This cool retreat his Musidora sought;
> Warm in her cheek the sultry season glowed,
> And rob'd in loose array, she came to bathe
> Her fervent limbs in the refreshing stream.

309. THE WATERING-PLACE.

T. Gainsborough, R.A. (British: 1727–1785).

See under 80, p. 165. *Room XVII.*

A version of one of Gainsborough's favourite subjects—

> Now fades the glimmering landscape on the sight.

310. WOODY LANDSCAPE: SUNSET.

T. Gainsborough, R.A. (British: 1727–1788).

See under 80, p. 165. *Room XVIII.*

Another "watering-place" (*cf.* XVI. 109, p. 184, and last picture). As a landscape painter, Gainsborough is like the rustics of Gray's Elegy; "his sober wishes never learned to stray" beyond the gentle scenery of his Suffolk home. "He was well read," he once wrote, "in the volume of Nature,

[1] For a less favourable judgment of Gainsborough the reader may turn to a paper by Mr. G. F. Watts, R.A., in the *Magazine of Art* for January 1889. "Reynolds," says Mr. Watts, "knew little about the human structure, Gainsborough nothing at all; Reynolds was not remarkable for good drawing, Gainsborough was remarkable for bad; nor did the latter ever approach Reynolds in dignity, colour, or force of character, as in the portrait of General Heathfield, for example. It may be conceded that more refinement, and perhaps individuality, is to be found in Gainsborough, but his manner (and both were mannerists) was scratchy and thin."

and that was learning sufficient for him"; and he preferred the old, old chapter that he knew to opening new pages in the book. "He painted portraits," he said at another time, "for money, and landscapes because he loved them." They often indeed returned to him from the exhibitions unsold, "till they stood," says Sir W. Beechey, "ranged in long lines from his hall to his painting room." This picture was among them, being one of those that were included in the sale of his effects in 1789.

311. COUNTRY CHILDREN.

T. Gainsborough, R.A. (British: 1727–1788).
See under 308, p. 291. *Room XVIII.*

An exception, this, to what Mr. Ruskin says about Reynolds and Gainsborough "never trusting themselves outside the park palings"; for it is a simple unaffected picture of a rustic group—full of the "perfect simplicity" with which Gainsborough rendered "the mystery of childhood."

312. LADY HAMILTON AS A BACCHANTE.

George Romney (British: 1734–1802). *Room XVI.*

Romney is one of the great English artists who is least adequately represented in the National Gallery. The two heads here are indeed beautifully representative of his skill in this sort; but "few artists," said his friend Flaxman, "since the fifteenth century, have been able to do so much in so many different branches," and for his historical and poetic works the student has to look elsewhere. Romney was born at Beckside, Dalton-in-Furness, the son of "honest John Romney" a cabinet-maker, and at an early age showed talent in designing and wood-carving. At twenty-one he was apprenticed to an indifferent painter, Steele, and for some years he painted in the North—going from house to house for a job. In 1762 he went to London, leaving his wife, whom he had married when he was twenty-two, behind him at Kendal. He never called her to share in his success, though he made her an annual allowance; nor did he return to her till he came "to die at home at last" in 1798. For ten years he met with varying success in London, and then he spent two years in Italy, studying much from the nude model at Rome. On his return to London he established himself in Cavendish Square, in a house afterwards occupied by another painter, Sir Martin Shee, P.R.A. Romney for a time divided the town with Reynolds. "There are two factions in art," said Lord Thurlow, "and I am of the Romney faction." The remark is said to have much annoyed Reynolds, who could never bring himself to refer to his rival except as "the man in Cavendish Square."

Romney himself, it should be noted, never exhibited at the Royal Academy, and was therefore ineligible as a member. Besides his portraits, from which Romney made a very large income, he painted many large historical compositions, and his head was full of others yet larger and more ambitious. "I have formed a system of original subjects," he wrote in 1794, "moral and my own, and I think one of the grandest that has been thought of—but nobody knows it. Hence it is my view to wrap myself in retirement and pursue these plans." The words apply, says one of his biographers, to all periods of his life; he was always dreaming and sketching. Much of this wandering of the fancy must be attributed to Hayley, the poet, and friend of William Blake, who was for ever plying Romney with flattery and suggestions. Cowper and Gibbon were also amongst the artist's friends. In 1796 he carried out his idea of retirement by taking a house at Hampstead on Holly Bush Hill. He added "a whimsical structure" to it, and "filled his study and galleries," says Flaxman, "with fine casts from the most perfect statues, groups, basso-relievos, and busts of antiquity. He would sit and consider these in profound silence by the hour; and with lamps prepared on purpose at night, he would try their effects from above, beneath, and in all directions, with rapturous admiration." His health had, however, for some time been failing; he had worn himself out partly by incessant application; he often worked, says his son, thirteen hours a day. The pathetic story of his death was versified by Lord Tennyson in one of his later poems ("Romney's Remorse"), to which he prefixed the following passage from the *Letters of Edward Fitzgerald*:—"I read Hayley's *Life of Romney* the other day. Romney wanted but education and reading to make him a very fine painter; but his ideal was not high nor fixed. How touching is the close of his life! He married at nineteen, and because Sir Joshua and others had said that 'marriage spoilt an artist,' almost immediately left his wife in the North, and scarce saw her till the end of his life; when old, nearly mad, and quite desolate, he went back to her, and she received him and nursed him till he died. This quiet act of hers is worth all Romney's pictures! even as a matter of Art, I am sure."

Much of Romney's life was bound up with the face of this all too-lovely woman—

> Rosy is the west, rosy is the south,
> Roses are her cheeks, and a rose her mouth.

Emma Lyon, or "Mrs. Hart," was a professional model—the mistress of Charles Greville and of Nelson, and the wife of Sir William Hamilton (see p. 759). Romney painted her in every attitude and character. "At present," he wrote to Hayley in 1791, "and the greatest part of the summer, I shall be engaged in painting pictures from the divine lady; I cannot give her any other epithet, for I think her superior to all womankind."

Nor was Romney the only artist who was attracted by her beauty. Reynolds, Opie, Cipriani, Hone, Cosway—all of the Royal Academy—and also Mure, Vigée-Lebrun, and Tresham painted her. But Romney was her painter *par excellence*, and forty portraits of her by him are still known. (See an article in *Black and White*, 26th March 1892, by M. H. Spielmann, who remarks of this picture that "it lays mercilessly bare the weak point in the method, not only of Romney, but of many of his greatest rivals. His plentiful use of bitumen or asphaltum owed its origin to the ill-judged fashion of the day, which sacrificed to immediate richness of effect in the shadows, the stability of work for the enjoyment of future generations. The result is that the paint has blistered and cracked where depth was sought"). In the poem referred to above, Tennyson imagines the painter's wife ministering to him in his last illness, and makes him say:—

> Who are you? What! the Lady Hamilton?
> Good, I am never weary painting you.
> To sit once more? Cassandra, Hebe, Joan,
> Or spinning at your wheel beside the vine.
> Bacchante, what you will; and if I fail
> To conjure and concentrate into form
> And colour all you are, the fault is less
> In me than Art. What artist ever yet
> Could make pure light live on the canvas?

313. OLD LONDON BRIDGE, 1745.

Samuel Scott (British: died 1772). *Room XVII.*

Samuel Scott, a particular friend of Hogarth (whose companion he was on the famous "Tour," see under 651), was the best marine painter of his time in England. Walpole says of him: "If he was second to Van de Velde in sea-pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of London Bridge, of the quay at the Custom House, and others, were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures."

314. OLD WESTMINSTER BRIDGE.

Samuel Scott (British: died 1772). *See under* last picture. *Room XVII.*

This bridge was built by Charles Labelye, a Swiss, at a cost of £390,000: it was commenced in 1739, and opened to the public in 1750.

315. *THE INSTALLATION OF THE ORDER OF THE GARTER.*

B. West, P.R.A. (British: 1738–1820).
See under 144, p. 212.

316. LAKE SCENE IN CUMBERLAND.

Philip James de Loutherbourg, R.A. (French: 1740–1812).
Room XVII.

An unimportant work by a French artist (born at Strassburg, educated at Paris), who settled in London, where he became scene painter to Garrick at £500 a year, and a few years later R.A. "As to the scenery," says Mr. Puff in *The Critic*, "the miraculous powers of Mr. de Loutherbourg's pencil are universally acknowledged." He was remarkable chiefly for versatility; for, besides stage scenery, he painted portraits, landscape, seascape, still life, and battles. To these various duties he added that of "faith healer"—a business which he carried on in his house (near Garrick's) facing the river at Chiswick Mall.

317. A GREEK VINTAGE.

T. Stothard, R.A. (British: 1755–1834). *Room XX.*

Thomas Stothard, who is best known for his book illustrations, but who is well represented also in the National Gallery, is the chief "purist" of the English School—the Angelico of England.[1] "The vignettes from Stothard," says Mr. Ruskin, "however conventional, show in the grace and tenderness of their living subjects how types of innocent beauty, as pure as Angelico's, and far lovelier, might indeed be given from modern English life, to exalt the conception of youthful dignity and sweetness in every household" (*The Cestus of Aglaia*, in *O. O. R.*, i. 536). In such pictures, too, as this, one sees the same "singular gentleness and purity of mind" as in Fra Angelico (see p. 460). "It seems as if he could not conceive wickedness, coarseness, or baseness; every one of his figures looks as if it had been copied from some creature who had never harboured an unkind thought, or permitted itself an ignoble action. With this intense love of mental purity is joined, in Stothard, a love of mere physical smoothness and softness, so that he lived in a universe of soft grace and stainless fountains, tender trees, and stones at which no foot could stumble." He seems, as Mr. Ruskin elsewhere puts it, to "baptise all things and

[1] Mr. Ruskin thus compares him to Angelico; Turner compared him to Giotto. "Turner proved the sincerity of his admiration," says Leslie (*Recollections*, i. 130), "by painting a picture in avowed imitation of him. While retouching it in the Academy, Turner said to me, 'If I thought he liked my pictures half as well as I like his, I should be satisfied. He is the Giotto of England.'"

wash them with pure water" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. xiv. § 20; vol. iii. pt. iv. ch. vi. § 5; *cf. Stones of Venice*, vol. ii. ch. vi. § 52). But this purism implies by its very nature a certain weakness, as that of "a fugitive and cloistered virtue," and hence "nothing can be more pitiable than any endeavour by Stothard to express facts beyond his own sphere of soft pathos or graceful mirth" (*Modern Painters*, vol. iii. *loc. cit.*) "Stothard's drawing," says another sympathetic critic, "was cool and sweet, as the dark bowers where his ladies sit on the grass, or where his nymphs hide by the sedge of their fountains. . . . There is nothing produces a more lovely impression on the mind than one of those 'glimmering bowers and glades' where Stothard's Desdemona-like ladies are engaged with book, or lute, or dance; where the thin trees shoot lightly against an obscure glooming of the groves, and leave a sort of infinite whispering sensation on the imagination" (*Letters of James Smetham*, 1891, pp. 212-3).

The life of Stothard was in keeping with the shrinking purity of his art. He was very busy always, but never strikingly successful. He lived in the same house in London for fifty years (28 Newman Street), and whenever he was not at work was taking long walks, during which he filled his sketch-books with hints from the streets or fields. He married young and had a large family. But quiet domestic content rather than passionate love was his constant ideal. After attending his wedding ceremony he spent the afternoon, it is said, in quietly drawing in the schools, and, on leaving, requested a fellow-student to accompany him "to a family party." "Do come," he said, "for I have this day taken unto myself a wife." His letters in after years to his wife are composed in a singularly minor key; his great pleasure in coming home, he said, would be to see the children "in their best bibs and tuckers." Five of his children died in infancy, and two of those who grew up, afterwards died under very painful circumstances; but grief did not interfere, any more than pleasure, with the even tenor of his laborious days. Even his physical infirmity agrees with his character. In early life he was very delicate, and afterwards he was very deaf. He was regular in his attendance at meetings of the Academy, but on coming away would say to a friend, "What have we been doing?" He was in the world, but not altogether of it—just as in his art he treated worldly themes, but touched them with spiritual grace. The incidents of his life were few and uneventful. He was born in Yorkshire, the son of an innkeeper in Long Acre, and received most of his schooling in country schools. When a lad he was a designer of flowered brocades for a Spitalfields silk-weaver. Harrison, the editor of the *Novelist's Magazine*, happened to see some of the designs, and detecting the boy's talent, at once employed him on the *Magazine*. His designs quickly became the fashion, and soon no book was considered complete without "numerous illustrations by T. Stothard." The increasing necessities of his family made him willing to accept work "of too minute an order," says his enthusiastic biographer

and daughter-in-law, Mrs. Bray, "for a painter of his master mind and hand; for instance, such commissions as designing for pocket-books, ladies' fashions, sketches of court balls and amusements, royal huntings, and for ordinary magazines and play-books." In 1778 he became a student at the Academy. In 1791 he was elected A.R.A., in 1794 R.A., and in 1812 Librarian. Flaxman, Blake (until their quarrel, see p. 655), Rogers, Constable, and Leslie were amongst his friends. His fellow-academicians thought highly of him, but aristocratic patrons such as Sir G. Beaumont had ignored him, and he never therefore received very large prices for his works. His designs are said to be as many as 5000, of which more than 3000 were engraved in various publications; there is a large collection of his prints in the British Museum.

This picture was sent by Stothard to the Academy exhibition of 1821—his choice being directed as usual, his daughter-in-law tells us, by his having a frame that happened to fit this particular canvas. At the "private view" Lawrence and Flaxman expressed their enthusiastic admiration of it. Keats's ode "On a Grecian Urn" had been published a year or two before in a periodical called the *Annals of Fine Arts*. Had Stothard seen it, and thence derived his inspiration?—

Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair! . . .

And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting and for ever young.

318. A WOODLAND DANCE: "FÊTE CHAMPÊTRE."

T. Stothard, R.A. (British: 1755–1834). *See under* 317, p. 298. *Room XVIII.*

Again with feathered feet we bound,
Dancing in a festive round;
Again the sprightly music warms,
Songs delight, and beauty charms!
Debonair, and light and gay,
Thus we dance the hours away.

319. CUPID CARESSED BY CALYPSO AND HER NYMPHS.

T. Stothard, R.A. (British: 1755–1834). *See under* 317, p. 298. *Room XVIII.*

320. DIANA BATHING WITH NYMPHS.

T. Stothard, R.A. (British: 1775–1834). *See under* 317, p. 298. *Room XVIII.*

321. "INTEMPERANCE."

T. Stothard, R.A. (British: 1755–1834). *See under* 317, p. 298. *Room XVIII.*

This is the sketch for one of the large compositions which Stothard, fresh from studying Rubens, painted at Burghley, the seat of the Marquis of Exeter, during the summers 1799–1802. The subject is "Mark Antony and Cleopatra," surrounded with various allegorical figures, and the moment chosen is when Cleopatra, in one of the feasts given to Antony at Alexandria, melted pearls into the cups to make the entertainment more sumptuous.

322. A BATTLE: A SKETCH.

T. Stothard, R.A. (British: 1755–1834). *See under* 317, p. 298. *Room XVIII.*

323. THE RAFFLE FOR A WATCH.

Edward Bird, R.A. (British: 1762–1819). *Room XIX.*

A scene in a country tavern, such as the artist himself has doubtless often observed, for he was the son of a journeyman carpenter, and was brought up as a japanner. It was *genre* subjects, such as these, by which he first made his reputation; but on coming up to London and being elected R.A. (1814), he took to historical compositions, of which two of the most important may now be seen at Stafford House.

327. THE VALLEY FARM.

J. Constable, R.A. (British: 1876–1837). *See under* 130, p. 204. *Room XX.*

The farmhouse on the banks of the Stour is that known as Willy Lott's house—a veritable "haunt of ancient peace,"

for of Willy Lott, who was born in it, it is said that he lived more than eighty years without having spent four whole days away from it. Constable lived in London, but it was his Suffolk home that he loved to paint—

> . . . the lovely laughter of the wind-swayed wheat,
> The easy slope of yonder pastoral hill.
>
> JEAN INGELOW : *Honours.*

328. THE FIRST EARRINGS.

Sir D. Wilkie, R.A. (British : 1785–1841).
See under 99, p. 174. *Room XX.*

Il faut souffrir pour être belle.

The difference between Wilkie's later and earlier manner will be perceptible in a moment by comparing this picture, painted in 1835, with the one now hanging immediately below it (921), which is dated 1811.

329. THE BAGPIPER.

Sir D. Wilkie, R.A. (British : 1785–1841).
See under 99, p. 174. *Room XXI.*

330. A WOODY LANDSCAPE.

Sir D. Wilkie, R.A. (British : 1785–1841).
See under 99, p. 174. *Room XXI.*

One of the few landscapes that Wilkie occasionally painted. "I certainly wish," he wrote to Sir George Beaumont, "to get practice, and to obtain some kind of proficiency in landscape ; but my ambition is not more than that of enabling myself to paint an out-door scene with facility, and in no respect whatever to depart from my own line."

331. NEWSMONGERS.

Sir D. Wilkie, R.A. (British : 1785–1841).
See under 99, p. 174. *Room XX.*

"Wilkie is one of those happy natures, neither gloomy nor dreamy nor enthusiastic, who have the good sense to think that everything is arranged for the best in the best of all possible worlds. Public calamity does not affect him ; he lives in the midst of a little group of persons who do not suffer by the fall of empires, and who often hear nothing about

national catastrophes until everything is once more in order. The newspaper may be read in those parts, but it is that of last year, and one cannot get very sad or cry long over ancient history" (Chesneau: *The English School*, p. 89).

333-336. *EDITH AND HAROLD.*

W. Hilton, R.A. (British: 1786–1839). *See under* 178, p. 225.

No. 333 is a very large picture, showing Edith and the monks discovering the dead body of Harold after the battle of Hastings. Nos. 334-336 are studies of heads for 333.

340. HOME FROM MARKET.

Sir Augustus Wall Callcott, R.A. (British: 1779–1844). *Room XXI.*

Callcott was originally a choir boy at Westminster Abbey, and is said to have derived his first impulse to become a painter from seeing Stothard's illustrations to *Robinson Crusoe*. He entered the Academy Schools, and also studied under Hoppner, was elected A.R.A. in 1806, and R.A. in 1810. In 1837, in which year he had departed from his usual groove of landscape, cattle, and marines, and exhibited "Raphael and the Fornarina," he was knighted, and a few months before he died was appointed Keeper of the Queen's Pictures. "On the works of Callcott," says Mr. Ruskin, "high as his reputation stands, I should look with far less respect; I see not any preference or affection in the artist; there is no tendency in him with which we can sympathise, nor does there appear any sign of aspiration, effort, or enjoyment in any one of his works. He appears to have completed them methodically, to have been content with them when completed, to have thought them good, legitimate, regular pictures; perhaps in some respects better than nature. He painted everything tolerably, and nothing excellently; he has given us no gift, struck for us no light, and though he has produced one or two valuable works, of which the finest I know is the Marine in the possession of Sir J. Swinburne, they will, I believe, in future have no place among those considered representatives of the English School" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 18). His work is not represented at its best in the National Gallery. Many of his other pictures have fetched large prices, though the tendency in his fame, as thus measured, seems now, as Mr. Ruskin predicted, to be downward. Thus an English landscape, with Cattle by Landseer, sold in 1863 for 3000 guineas, but in 1883 for £1470. Personally, Callcott was much esteemed by a very numerous circle of friends, one of whom described his career as "resembling one of those softly illuminated and gently flowing rivers he often sympathetically painted."

342. COWS GRAZING: EARLY MORNING.

Sir A. W. Callcott, R.A. (British: 1779–1844).
See under 340, p. 303. *Room XX.*

343. THE WOODEN BRIDGE.

Sir A. W. Callcott, R.A. (British: 1779–1844).
See under 340, p. 303. *Room XXI.*

A scene described (with a curious piece of final bathos) by Leigh Hunt—

> A wooden bridge, a hut embowered, a stream
> That calmly seems to wait the dredger's will;
> Horses with patient noses in a team;
> A wife, babe holding, yet laborious still;
> A burst of sunshine, cloud-racks, wide and chill—
> 'Tis a right English and a pleasant scene
> To duteous eyes, and eke the ducks, I ween.

344. THE BENIGHTED TRAVELLER.

Sir A. W. Callcott (British: 1779–1844).
See under 340, p. 303. *Room XX.*

A small sketch for a picture exhibited at the R.A. in 1832.

346. ENTRANCE TO PISA FROM LEGHORN.

Sir A. W. Callcott, R.A. (British: 1779–1844).
See under 340, p. 303. *Room XXI.*

On the right is a portion of the quay of the Arno, with the buildings about the gate leading into the city from Leghorn. The old tower, now destroyed, flanks the western bridge (now replaced), and was a remnant of the days when Pisa was a strong city with command of the river and the neighbouring seas. This view was taken about 1833.

348. VIEW ON THE DUTCH COAST.

Sir A. W. Callcott (British: 1779–1844)
See under 340, p. 303. *Room XVIII.*

Presumably a copy from a Dutch picture, as the costume of the figures belongs to an earlier period.

352. THE PRAWN CATCHERS.

William Collins, R.A. (British: 1788–1847). *Room XX.*

This artist (the son of an Irish picture dealer and the father of Wilkie Collins, the well-known novelist) was a thorough Londoner, and "in his country lanes, cottage doors, sweeps of landscape, and sea-side views, he presents," it has been said, "the ideal of all a tired citizen would wish to behold when enjoying his annual holiday. And it is this ability to satisfy the wholesome and natural craving of so many of his countrymen that has made his works deservedly popular. 'Happy as a King,' children riding on the gate of a lane, gives the artist's view of country life as fully as any one of his known works; but it would be impossible to name any of his shore scenes that could take precedence of others, as they are all fresh with salt waves, and breathe an odour of sea-weed" (T. Woolner in *English Art in the Public Galleries*, p. 122).

353. YORICK AND THE GRISETTE.

G. S. Newton, R.A. (British: 1794–1835). *Room XIX.*

Gilbert Stuart Newton was born at Halifax, Nova Scotia, whither his parents had fled from Boston when the British were expelled by Washington. He came to England in 1818 and entered the Academy Schools. He was first known as a portrait painter, but afterwards took to *genre* subjects. He was a great favourite in society, and his friend Leslie complained that their intercourse was too often interrupted by Newton's social engagements. He was elected A.R.A. in 1828, and R.A. in 1832. He became insane and died three years later in an asylum at Chelsea. He was especially noted for his colouring. "Newton," said Leslie, "is blessed with an exquisite eye for colour;" and Washington Irving, who, while in England was the friend of them both, wrote in 1834: "Newton has for some years past been one of the most popular painters in England in that branch of historical painting peculiarly devoted to scenes in familar life. His colouring is almost unrivalled, and he has a liveliness of fancy and quickness of conception, and a facility and grace of execution, that spread a magic charm over his compositions."

From Sterne's *Sentimental Journey*. Mr. Yorick, the king's jester, has entered an open shop to ask the way to the Opera Comique: would the lady tell him? "'Most willingly,' said she, laying her work down upon a chair next her. . . . I will not suppose it was the woman's beauty, notwithstanding she was the handsomest *grisette*, I think, I ever saw, which had much to do with the sense I had of her courtesy." So sensible was he of it that he came back to ask

the way again. The shop-boy was going in that direction with a parcel of gloves; he should show the way. "'*Apropos*,' said I, 'I want a couple of pairs myself.' The beautiful *grisette* rose up when I said this, and, going behind the counter, reached down a parcel, and untied it: I advanced to the side over against her: they were all too large. The beautiful *grisette* measured them one by one across my hand. It would not alter the dimensions." Notice the quiet humour in the pug beside the chair: he has a scent, it would seem, for the sentiment of gloves.

354. "THE WINDOW," called also "A DUTCH GIRL."

G. S. Newton, R.A. (British: 1794–1835).

See under last picture. *Room XIX.*

356. "YOUTH ON THE PROW AND PLEASURE AT THE HELM."

W. Etty, R.A. (British: 1787–1847). *Room XXI.*

Etty enjoys a high place amongst British painters as one of the best colourists. Almost alone indeed amongst the painters of his time had he any feeling for truth of flesh colour: look, for instance, from this picture to the violet-powder in Maclise's flesh-painting (422), or the brick-dust in Ary Scheffer's (1170), and Etty's superiority will at once become apparent. In his own day, however, he had to wait long, as we shall see, for recognition. "Example had been given," wrote Mr. Ruskin in 1848, "by two of our academicians, Mr. Mulready and Mr. Etty, of a splendour based on the Flemish system (of oil painting), and consistent, certainly, in the first case, with a high degree of permanence; while the main direction of artistic and public sympathy to works of a character altogether opposed to theirs, showed fatally how far more perceptible and appreciable to our present instincts is the mechanism of handling than the melody of hue" (*Review of Eastlake's History of Oil-Painting*, in *O. O. R.*, i. 202). And this melody of hue goes far to redeem Etty's painting of the nude from taint of grossness. "The purity of flesh-painting depends, in very considerable measure, on the intensity and warmth of its colour. For if it be opaque, and clay cold, and devoid of all the radiance and life of flesh, the lines of its true beauty, being severe and firm, will become so hard in the loss of the glow and gradation by which nature illustrates them, that the painter will be compelled to sacrifice them for a luscious fulness and roundness, in order to give the conception of flesh. . . . But the mere power of perfect and glowing colour will, in some sort, redeem even a debased tendency of mind itself. . . . Much may be

forgiven to Rubens; less, as I think, to Correggio. . . . Beneath which again will fall the works devoid alike of art and decency, as that 'Susannah' of Guido, in our own Gallery (XIII. 196, p. 235); and so we may descend to the absolute clay of the moderns, excepting always Etty;[1] only noticing in all how much of what is evil and base in subject or tendency, is redeemed by what is pure and right in hue; so that I do not assert that the purpose and object of many of the grander painters of the nude, as of Titian, for instance, were always elevated, but only that we, who cannot paint the lamp of fire within the earthen pitcher, must take other weapons in our left hands" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. xiv. §§ 20-24).

That the "purpose and object" Etty proposed to himself were elevated, is plain from his own words. His first inclination, he says in his *Autobiography*, was towards landscape: "The Sky was so beautiful, and the effects of Light and Cloud. Afterwards, when I found that all the great painters of Antiquity had become thus great through painting Great Actions and the Human Form, I resolved to paint nothing else. And finding God's most glorious work to be WOMAN, that all human beauty had been concentrated in her, I resolved to dedicate myself to painting,—not the draper's or milliner's work,—but God's most glorious work, more than ever had been done before." That Etty's purposes were sincere is proved by the remarkable perseverance and single-mindedness of his life. He was the son of a Methodist ginger-bread maker at York, and after some indifferent schooling was apprenticed at eleven and a half to the printer of the *Hull Packet*. Here he endured seven years' bondage, occupying his leisure time with drawing. By the generosity of a London uncle, a gold-lace merchant, he was then enabled to enter the Academy Schools, where Collins, Wilkie, Haydon, Leslie, and Constable were amongst his fellow-students, and also to enter Lawrence's studio for a year as a pupil. He worked for years with extraordinary diligence, but uniform ill success. It was not until 1811 that he had a picture accepted for exhibition, nor until 1821 that he made any mark (with his "Cleopatra"). He then travelled for some time in Italy, painting principally at Venice, "the birthplace and cradle of colour, the hope and idol of my professional life." Here his skill was quickly appreciated. "He paints with the fury of a devil," said the Italians, and with the

[1] In his last edition of *Modern Painters*, vol. ii. (1883), Mr. Ruskin takes back this exception. "Not in the least excepting him," he says in a footnote. "This sentence, I fear, is mere politeness to a painter then living; and it ought to have been explained as only meaning that his colour was not 'absolute clay.'" See also vol. i. pt. ii. sec. ii. ch. i. § 12, where reference is made to "the earthiness and opacity which all the magnificent power and admirable science of Etty are unable entirely to conquer." And *cf.* Edinburgh *Lectures on Architecture and Painting*, p. 219.

sweetness of an angel," and they elected him an honorary member of the Venetian Academy. On his return home in 1824 he exhibited "Pandora," and was elected A.R.A. and four years later R.A. His devotion to the Life School at the Academy was so great that he declined even then to desist from his studies: "If my continuing to paint in the Life School is considered derogatory to an academician, let them not make me one, for I shall *not* give it up." He still obtained but poor prices for his pictures, and it was only in 1834 that he was able to repay his brother (a partner in the gold-lace business) the final instalment of £4000 advanced to him during his artistic career. Etty was unfortunate in love and never married. A niece kept house for him for twenty-three years at the river end of Buckingham Street, Strand. He was a man of notoriously good life and retiring habits—his two passions, next to his art, being tea and York Minster. He died in his native city, from the excitement and fatigue in connection with the exhibition of his works at the Society of Arts in 1849. His life was written by Gilchrist, the biographer of Blake—a book, said Carlyle, which "I read with unusual satisfaction; a book done in a vigorous, sympathetic, vivacious spirit, and promising me delineation, actual and intelligible, of a man extremely well worth knowing."

This picture (exhibited 1832) is a transfer to canvas of the picture in Gray's *Bard* of the lull before a storm, of pleasure before destruction—

> Fair laughs the morn, and soft the zephyr blows,
> While proudly riding o'er the azure realm
> In gallant trim the gilded vessel goes;
> Youth on the prow, and Pleasure at the helm;
> Regardless of the sweeping whirlwind's sway,
> That, hush'd in grim repose, expects his ev'ning prey.

359. THE LUTE PLAYER.

W. Etty, R.A. (British: 1787–1849). *See under* 356, p. 306. *Room XX.*

> When with sweet notes I the sweet lute inspired,
> Fond fair ones listen'd, and my skill admired.

369. THE PRINCE OF ORANGE, AFTERWARDS WILLIAM III., LANDING AT TORBAY. (November 5, 1688).

J. M. W. Turner, R.A. (British: 1775–1851). *See* pp. 65-82. *Room XXII.*

Exhibited in 1832, and bought by Mr. Vernon, when the following note was given in the Catalogue, showing once more

Turner's interest in ships: "The yacht in which His Majesty sailed was, after many changes and services, finally wrecked on Hamburgh sands, while employed in the Hull trade."

"A soft breeze sprang up from the south, the mist dispersed, the sun shone forth, and under the mild light of an autumnal noon the fleet turned back, passed round the lofty cape of Berry Head, and rode safe in the harbour of Torbay. . . . The disembarkation instantly commenced. Sixty boats conveyed the troops to the coast. The Prince soon followed. He landed where the quay of Brixham now stands—a fragment of the rock on which the deliverer stepped from his boat has been carefully preserved, and is set up as an object of public veneration in the centre of that busy wharf" (MACAULAY'S *History of England*, ch. ix.)

370. VENICE.

J. M. W. Turner, R.A. (British: 1775–1851).
See pp. 65-82. *Room XXII.*

There is a glorious city in the sea,
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces.
No track of men, no footstep to and fro,
Lead to her gates. The path lies o'er the sea,
Invisible; and from the land we went,
As to a floating city—steering in,
And gliding up her streets as in a dream,
So smoothly, silently.

ROGERS'S *Italy*.

Turner's first Venetian picture, exhibited in 1833, and bought by Mr. Vernon for 200 guineas—a price which Turner seems to have thought a large one: "If they will have scraps," he said, "they must pay for them." In the foreground, to the left, is "Canaletto painting" (such was Turner's "sub-title" to the picture). The choice of incident is characteristic of Turner's respect for his predecessors in art (*cf.* "Port Ruysdael," 536, p. 401). He respected them and imitated them, but finally challenged them all in turn; and having now come to Venice, he challenges Canaletto in his turn. It is very instructive to compare the two painters' versions of Venice, and to note the different kinds of truth they convey. "The effect of a fine Canaletto (see, for instance, XIII. 941, p. 574), is, in its first impression, dioramic. . . . Every house has its proper relief against the sky—every brick and stone its proper

hue of sunlight and shade—and every degree of distance its proper tone of retiring air. Presently, however, we begin to feel that it is lurid and gloomy, and that the painter, compelled by the lowness of the utmost light at his disposal to deepen the shadows, in order to get the right relation, has lost the flashing, dazzling, exulting light which was one of our chief sources of Venetian happiness. . . . But what more there is in Venice than brick and stone—what there is of mystery and death, and memory and beauty—what there is to be learned or lamented, to be loved or wept—we look for to Canaletto in vain." Next look at Clarkson Stanfield's Venice (XX. 407, p. 326). In that picture "we are further still from anything like Venetian tone; all is cold and comfortless, but there is air and good daylight, and we will not complain. And now let us look into the buildings, and all is perfection and fidelity; every shade and line full of feeling and truth, rich and solid and substantial stone; every leaf and arabesque marked to its minutest curve and angle,—the marble crumbling, the wood mouldering, and the waves splashing and lapping before our eyes. But it is all drawn hard and sharp, there is nothing to hope for or to find out, nothing to dream of or discover; we can measure and see it from base to battlement, there is nothing too fine for us to follow, nothing too full for us to fathom. This cannot be nature, for it is not infinity." Finally, look at Turner, "and thank heaven we are in sunshine again—and what sunshine! not the lurid, gloomy, plague-like oppression of Canaletto, but white flushing fulness of dazzling light, which the waters drink and the clouds breathe, bounding and burning in intensity of joy. That sky—it is a very visible infinity, liquid, measureless, unfathomable"[1] (*Modern Painters*, first edition, vol. i. pt. ii. sec. i. ch. vii. §§ 7, 9, 10). This

[1] This picture was hung at the Academy next a view of Ghent, by Turner's old friend, George Jones, R.A. On varnishing day at the Academy, Turner said to him: "Why, Joney, how blue your sky is! but I'll out-blue you." And immediately scrambling upon a box, joking and chuckling, he deepened the sky of his Venice with a scumble of ultramarine. "I've done you now, Georgey," he said, as he passed on to another picture. In his absence, as a joke, Jones determined to baffle the great man, and instantly set to work and painted the sky of Ghent a blank white, which, acting as a foil, made Turner's Venetian sky look preposterously blue. Next day Turner laughed heartily when he returned to his picture to find himself checkmated. "Well, Joney," he said, "you have done me now. But it must go," and he never altered the sky any more (*Thornbury*, ii. 241).

picture is a good example of Turner's rendering of full Venetian *light*. His rendering of the dream-like mystery of the sea-city is better observed in the later Venetian pictures in this room.

374. VENICE: THE PILLARS OF THE PIAZZETTA.

R. P. Bonington (British: 1801–1828). *Room XVIII.*

"I have never known in my own time," wrote Sir Thomas Lawrence, "an early death of talent so promising, and so rapidly and obviously improving." Richard Parkes Bonington, of whom this was said, died of consumption when his fame in England was only beginning. In France, however, he already enjoyed a high reputation, having obtained a gold medal for his picture in the Salon of 1824—the year in which Constable won a like honour. Bonington had indeed received his artistic education in Paris, where he had resided since he was fifteen. It was in 1824 that he travelled in Italy, and stayed for some time in Venice, making sketches for this and other pictures which he afterwards exhibited at the British Institution. When the first of them appeared there, Allan Cunningham relates how a critic and connoisseur came up to him in a sort of ecstasy and said, "Come this way, sir, and I will show you such a thing—a grand Canaletti sort of picture, sir, as beautiful as sunshine and as real as Whitehall."

To the right is the Dogana (or custom-house); between the pillars are seen the domes of the church of Sta. Maria della Salute; and to the left is the corner of the library. The Piazzetta, the open space on which the pillars stand, is so called to distinguish it from the Piazza—the larger open space in front of the church of St. Mark. Of the two granite pillars, the one is surmounted by the bronze lion of St. Mark, the other by the statue of St. Theodore, the Protector of the Republic. "They are to Venice, in fact, what the Nelson column would be to London if, instead of a statue of Nelson and a coil of rope on the top of it, we had put one of the four evangelists and a saint, for the praise of the Gospel and of Holiness—trusting the memory of Nelson to our own souls" (*St. Mark's Rest*, ch. i. ii.) The pillars were brought by the Doge Domenico Michael as spoils from his victories in the East, early in the twelfth century, and were erected in their present position in 1180. The statue of St. Theodore was placed on the column in 1329; the lion of St. Mark, a work of later date, was carried to Paris in 1797, but restored to its original position in 1816.

378. THE NEWSPAPER.

Thomas S. Good (British: 1789–1872). *Room XXI.*

This painter was a contemporary and imitator of Wilkie. He was brought up as a house painter, married a wife who afterwards came into some money, and lived all his life in the town of Berwick, where he was born. He was a friend of Bewick, the wood-engraver, an excellent portrait of whom by Good is in the Museum of the Natural History Society at Newcastle.

379. LANDSCAPE WITH LYCIAN PEASANTS.

W. J. Müller (British: 1812–1845). *Room XIX*

Müller, whose father, a German, was Curator of the Bristol Museum, and the author of some books on natural history, was apprenticed at fifteen to J. B. Pyne, the landscape painter, and from that time to his early death never departed from the habit of studying nature closely. "I paint in oil on the spot," he wrote from Wales in 1842 (the year before the first volume of *Modern Painters* was published); "indeed, I am more than ever convinced of the *actual necessity* of looking at nature with a much more observant eye than the most of young artists do, and in particular at skies; these are generally neglected." His earliest pictures were of the country around Bristol. In 1833 he first exhibited at the Academy, but neither then, nor at any period of his career, were his pictures well hung there. In 1834 he travelled in Switzerland; in 1838 in Greece and Egypt, settling on his return in London. After various other excursions he set out in 1843 for Lycia with the expedition undertaken by Sir Charles Fellowes for the Dilettanti Society; the collection of sketches and drawings which he made on this expedition is now in the British Museum. "After two detentions in quarantine on the return journey, he writes: 'I *want* to *paint*—it's oozing out of my fingers. I covered the walls of the lazaretto at Smyrna; and at Malta they would not let me.' His passion for art consumed him before his time. . . . His strength gave way; the heart was affected, and while his brother, who nursed him tenderly, was setting his palette for him, he fell back and died at the age of thirty-three. He had worked until the very last. When he could no longer go out to sketch, he brushed a fresco on the walls of his room, and was painting from the flowers and fruit his friends sent him when he died" (F. Sitwell, in *English Art in the Public Galleries*, pp. 155, 156).

A view taken, no doubt, on one of the artist's Eastern journeys. In the distance is Mount Massicytus.

380. A COTTAGE, FORMERLY IN HYDE PARK.

Patrick Nasmyth (British: 1786–1831). *Room XVIII.*

Patrick, the son of Alexander Nasmyth, was born in Edinburgh, but when about twenty settled in London, and for the most part

"painted by preference the footpaths, hedges, common pasture-grounds, and dwarf oaks of the outskirts of London." He exhibited at the Academy, and was one of the original members of the Society of British Artists. His life was one of solitude and suffering, from which he sought refuge in strong drink as well as in the beauties of nature. He became deaf from an illness in his boyhood, and having lost the use of his right hand from an accident, painted with his left. He caught his death of a cold contracted when out sketching; and when he lay dying in his lodgings at Lambeth, his last request, we are told, was that he might be raised in his bed to see a passing thunder-storm. Nasmyth, when he came up to London, was a close student of the Dutch landscape painters, and the name that has been given him of "the English Hobbema," or "the English Ruysdael" (see, for instance, 1177, p. 668) fairly characterises his art. He painted, it has been said, "with absolute fidelity. But his manner is less sympathetic than that of many less truthful artists, for his landscapes are dark and cold in colour, the brilliancy of his skies being often gained at the expense of the rest of the picture, and his work though strong and true, is over detailed, wanting in breadth, dignity, feeling, and grace." (W. Armstrong, in *English Art in the Public Galleries*, p. 95.)

381. THE ANGLER'S NOOK.

Patrick Nasmyth (British: 1786–1831).
See under last picture. *Room XVIII.*

382. HEAD OF A NEGRO.

John Simpson (British: 1782–1847). *East Basement.*

Simpson was a portrait painter of repute, and during the latter years of the life of Sir Thomas Lawrence was that master's principal assistant. In 1834 he went to Lisbon, and was appointed painter to the Queen of Portugal.

389. THE BURNING FIERY FURNACE.

George Jones, R.A. (British: 1786–1869). *Room XX.*

Three interesting things may be noted about this painter. In the first place the Vernon Collection, which forms so large and valuable a part of the National Gallery, was formed chiefly on his advice. Secondly, he was the intimate friend, and one of the executors, of Turner. The friendship between the two artists is illustrated by the history of this picture, which was exhibited at the Academy in 1832. Jones had told Turner what he was painting, and the latter replied, "A good subject; I'll do it also." Jones said he was going to do it kit-cat size, upright, on panel. Turner said he would do the same, "but remember that if I come into your room while you are painting the subject, you hide it instantly." The picture which Turner painted by way of aping his old crony is now in the Gallery, but is in

bad preservation (517, p. 387). Thirdly, Jones is one of the few instances of fighting painters. He was the son of an engraver, and was trained as a boy to art; but afterwards threw up art for arms, and served as an officer of militia through the Peninsular war. He was also in Paris in 1815 during the occupation of the Allies. He then turned his warlike experiences to good effect, and a picture of the Battle of Waterloo procured him his election as A.R.A. in 1822. Another battle-piece by him, exhibited in 1829, hangs on the east staircase (391, below). He was elected R.A. in 1824, and from 1840-1850 was Keeper, having previously been Librarian.

Nebuchadnezzar pointing to Shadrach, Meshach, and Abednego walking in the furnace—

"Then Nebuchadnezzar the king was astonied, and rose up in haste, and spake, and said unto his counsellors, Did not we cast three men bound into the midst of the fire? They answered and said unto the king, True, O king. He answered and said, Lo, I see four men loose, walking in the midst of the fire, and they have no hurt; and the form of the fourth is like the Son of God" (Daniel iii. 24, 25).

391. THE BATTLE OF THE BORODINO.

(September 8, 1812.)

G. Jones, R.A. (British: 1786–1869). *See under* 389, p. 313. *West Staircase.*

The battle after which Napoleon entered Moscow, only to have to retreat. To the right is Napoleon, dismounted, watching the result of an attack made on the great redoubt of the Russians. "A column of French infantry is ascending the eminence, supported by light cavalry on its left; and on its right cuirassiers are led by Caulaincourt, who forced the redoubt, but was slain in the struggle against the persevering courage of the Russians. On the left Murat is advancing and encouraging the troops" (Official Catalogue).

393. THE LAST IN.

W. Mulready, R.A. (British: 1786–1863). *Room XX.*

Mulready, known to all school-boys by the "Mulready envelope" which he designed for the Post-Office in 1840, is usually accounted the best English *genre* painter after Wilkie. He showed his bent very early in life. He was born at Ennis, in Ireland, the son of a leather-breeches maker, and the history of his early years was narrated by William Godwin (in *The Looking Glass*). By the time he was ten "he drew little groups of boys at hoops or marbles, and girls about the same size, with infants in their arms, looking on and

observing the sport." For more than sixty years he continued to draw these "little groups." "I hardly know," wrote Mr. Ruskin in 1851, "how to speak of Mulready: in delicacy and completion of drawing and splendour of colour, he takes place beside John Lewis and the Pre-Raphaelites; but he has, throughout his career, displayed no definiteness in choice of subject. He must be named among the painters who have studied with industry, and have made themselves great by doing so; but, having obtained a consummate method of execution, he has thrown it away on subjects either altogether uninteresting, or above his powers, or unfit for pictorial representation. . . . Mulready, therefore, while he has always produced exquisite pieces of painting, has failed to do anything which can be of true or extensive use. He has, indeed, understood how to discipline his genius, but never how to direct it" (*Pre-Raphaelitism*, in *O. O. R.*, i. 271). Perhaps it is the want of importance in his subjects that has made Mulready's reputation so variable. "Some years ago," says Mr. Woolner (*English Art in the Public Galleries*, p. 126), "while talking of Mulready with a distinguished artist, I spoke of him with that affectionate reverence I had always felt and had always been taught to regard him (with) by those wiser and more experienced than myself, when the artist remarked that he was surprised to hear me speak in that manner, as I was the first person able to appreciate poetical art he had ever known to praise Mulready." In 1849 his "Woman Bathing" was considered the "gem of the Academy." In 1884 it was knocked down at Christie's for 105 guineas. Mulready's own life had its ups and downs. He made an early and an unfortunate marriage, and was often hard pressed for money. But his industry was unfailing. He executed many elaborate studies for all his pictures, and his rate of work was very slow—the average number of pictures which he exhibited a year being only two. He was a member of the Academy for nearly fifty years, and was a most zealous and efficient teacher. Some of his Academy studies are exhibited in the West Basement, see p. 772.

A truant, the "last in" at school, comes timidly in, while the schoolmaster ironically takes off his hat and makes the defaulter a humble bow.

> There, in his noisy mansion, skill'd to rule,
> The village master taught his little school.
> A man severe he was, and stern to view;
> I knew him well, and every truant knew:
> Well had the boding tremblers learn'd to trace
> The day's disasters in his morning face;
> Full well they laughed with counterfeited glee
> At all his jokes, for many a joke had he;
> Full well the busy whisper, circling round,
> Conveyed the dismal tidings when he frown'd.
>
> GOLDSMITH: *The Deserted Village.*

394. FAIR TIME.

William Mulready, R.A. (British: 1786–1863).
See under last picture. *Room XX.*

This picture—of two tipsy men returning from a fair—was originally exhibited at the Academy in 1809, when Mulready was twenty-four. The present background was added thirty-one years later, when he again exhibited the picture.

395. CROSSING THE FORD.

W. Mulready, R.A. (British: 1786–1863).
See under 393, p. 314. *Room XX.*

397. CHRIST LAMENTING OVER JERUSALEM.

Sir Charles Lock Eastlake, P.R.A. (British: 1793–1866).
Room XXI.

Sir Charles Eastlake, though he was President of the Royal Academy (elected 1850), is more interesting, in a handbook to the National Gallery, as a Keeper, than as a painter, of pictures. On the death of Mr. Seguier, the original Keeper of the Gallery, in 1843, Eastlake was appointed to succeed him. This office he resigned in 1847, partly in consequence of the outcry raised in the newspapers against the management of the Gallery, and in particular the purchase of the spurious Holbein (see p. 235). The history of the dispute may be read in the fullest detail in the Report of the Select Committee of 1853, an impartial study of which shows that whatever blunders may have been committed were principally due to the system of divided responsibility. In 1855 the management of the Gallery was entirely reorganised, and Sir Charles Eastlake (who was already, in virtue of his being P.R.A., an *ex-officio* trustee) was appointed Director at a salary of £1000, an office which he held, being re-elected every five years, till his death. The chief feature of the new scheme was the grant of an annual sum, to be expended at the discretion of the Director in the purchase of pictures. Up to 1855 the total number of pictures purchased for the Gallery from its foundation in 1824 was only ninety-six; during Sir C. Eastlake's directorate the number was 155. A reference to Index II. will show what the pictures bought during 1855-1886 were, and their prices. The most notable purchases were the great Perugino, the great Paul Veronese, the Fra Angelico, the Garvagh Raphael, and Gainsborough's "Mrs. Siddons." But Sir C. Eastlake's purchases—in prosecution of which he used to make an annual tour on the continent—comprised 111 masters, in eight different schools, and extended over a period of seven centuries. In these generally

judicious purchases he was assisted by his wide knowledge of the history of painting. His *Materials for a History of Oil Painting*[1] is still the standard work on the subject, and he also edited a translation of Kugler's *Italian Schools of Painting*. His literary and official work interfered with his professional practice as an artist, and the total number of pictures exhibited by him was only ninety-six. These were chiefly either historical, or of subjects suggested by his early residence for fourteen years in Italy. He was a native of Plymouth, and was educated (like Sir Joshua Reynolds) at the Plympton Grammar School. He was then for a short time at the Charterhouse, and after studying under Haydon became a pupil at the Academy Schools. In 1817 he went to Greece and Italy. In 1827 he was elected A.R.A., in 1830 R.A. In this latter year he returned from Italy to London, residing first in Upper Fitzroy Street and afterwards in Fitzroy Square. He is described as "a man of unassuming and rather courtier-like bearing," and he discharged his official duties with much dignity and tact. His nephew is the present Keeper of the National Gallery.

The "refined feeling and deep thoughtfulness" which characterise Sir C. Eastlake's works, rather than any other merits, are conspicuous in this carefully thought-out picture. Christ is seated upon the Mount of Olives, and the disciples have "come unto him, saying, Tell us, when shall these things be?" He laments over Jerusalem: "How often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not!" (Matthew xxiii. 37, 38; xxiv. 3). Near the hen is a woman leading a child, and carrying a vessel of water on her head; and in the middle ground is a shepherd with his flock; for it was to be when they should say "Peace and safety," that sudden destruction should come upon them (1 Thessalonians v. 3). The woodman's axe, one sees, has been already struck into the root of the tree.

398. HAIDÉE: A GREEK GIRL.

Sir C. L. Eastlake, P.R.A. (British: 1793–1866).
See under last picture. *Room XX.*

This picture (exhibited at the Academy in 1831) is a translation to canvas of Byron's Haidée, "the greatest heiress of the Eastern Isles" (see *Don Juan*, Canto ii.)

[1] A review of this book by Mr. Ruskin—one of his only two anonymous articles—appeared in the *Quarterly*, and is reprinted in *On the Old Road*, vol. i.

399. THE ESCAPE OF THE CARRARA FAMILY.

Sir C. Eastlake, P.R.A. (British: 1793–1866).
See under 397, p. 316. *Room XXI.*

An episode from the history of the Italian Republics. Francesco Novello di Carrara, last Lord of Padua, having been forced to yield to Giovanni Galeazzo Visconti, Duke of Milan, was for some time detained by the latter at Milan. He was then sent to Cortazon, near Asti, where he lived as a plain country gentleman with his wife and family. But the Duke of Milan stationed men in ambush to kill him—which when Francesco heard, he determined to fly for his life. Accordingly, in the month of March 1389, he left suddenly, with his wife and a few servants, and arrived after many dangers at Monaco, whence he afterwards set out for Florence Here we see him "toiling along steep mountain paths, supporting his wife at the edges of precipices," whilst the followers of the Duke of Milan are in sight in the valley below (from Sismondi's *Histoire des Républiques Italiennes du Moyen Age*, vii. 285, 288). From the technical point of view one is struck by the conflict of reds and pinks in the colouring, characteristic of the "glut of colouring" in which English painters at this period indulged (see Chesneau: *The English School*, p. 108).

400. THE CATHEDRAL AT BURGOS.

D. Roberts, R.A. (British: 1796–1864). *Room XXI.*

Roberts was the chief architectural painter of his day. "The fidelity of intention and honesty of system of Roberts," says Mr. Ruskin, "have always been meritorious; his drawing of architecture is dependent on no unintelligible lines or blots, or substituted types; the main lines of the real design are always there, and its hollowness and undercuttings given with exquisite feeling; his sense of solidity of form is very peculiar, leading him to dwell with great delight on the roundings of edges and angles; his execution is dexterous and delicate" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 35). Of his skill in this respect, the present picture, painted in 1835, is a good example, for "he had a great gift of expressing the ins and outs of Spanish balconies and roofs, and the hollow work of complex tracery. . . . His old painting of the spires of Burgos Cathedral—of its turreted chapter-house, the tombs of Ferdinand and Isabella, etc., involved points of interest and displays of skill which his later subjects seldom contained or admitted" (*Academy Notes*, 1859, p. 18).

Roberts was the son of a shoemaker (born at Stockbridge, near Edinburgh), and showed early taste for art, but his father wanted him to stick to the cobbler's last. As a kind of compromise, we may suppose, he was apprenticed for seven years to a house-painter and decorator. He devoted his evenings to artistic painting, and for some years divided his time between house decorating and scene painting—appearing also sometimes as an actor in pantomime. In 1820 he made Clarkson Stanfield's acquaintance, and at his advice began exhibiting as an artist. In 1822 he moved to London, and obtained appointments with Stanfield as a scene painter. In 1826 he went to Normandy, and a picture of Rouen Cathedral that he exhibited in that year at the Academy laid the foundation of his fame as an artist. In 1832-1833 he visited Spain; in 1838 the East. The sketches made on these, as on other foreign tours, were afterwards engraved in *Landscape Annuals* and other illustrated volumes. In 1831 he was elected President of the Society of British Artists, in 1839 A.R.A., in 1841 R.A.; and in 1858 he was presented with the freedom of the city of Edinburgh. In 1863 several of his pictures were sold at the dispersal of the Bicknell Collection, and fetched five, and sometimes even ten, times the prices he had been paid for them twenty years earlier. He was painting a view of St. Paul's when he was stricken with apoplexy, and died the same day.

The Gothic Cathedral of Burgos, the capital of old Castile, was commenced early in the thirteenth century; but was not completed till some centuries later. The staircase in the north transept, which forms the chief feature in this picture, communicates with the upper tower; for Burgos stands on the declivity of a hill, the summit of which was originally crowned by a castle, built at the command of Alphonso III. When in process of time the Moors receded gradually to the south of the city, the higher parts were abandoned for a lower position towards the plain, so that the street which is now the highest was formerly the lowest in the place; and the Cathedral is thus so situated that the whole of the north flank of the edifice, more particularly the transept itself, is partially buried by the declivity of the hill, while that to the south is clear and overlooks the whole city.

401. THE CHURCH OF ST. PAUL, ANTWERP.

David Roberts, R.A. (British: 1796–1864).
See under last picture. *Room XXI.*

"The church, as it at present exists, is a work of the seventeenth century. The original church, which was attached

to a Dominican convent, was destroyed in 1547. The marble altar is by Pieter Verbrugghen, the younger; the altar-piece, by Cornelis Cels, was painted in Rome in 1807" (Official Catalogue).

402. A SCENE FROM "DON QUIXOTE."

C. R. Leslie, R.A. (British: 1794–1859). *Room XXI.*

Charles Robert Leslie (father of Mr. G. D. Leslie, R.A.) is one of the best of English artists in that class of *genre* painting which concerns itself, not like Wilkie's with contemporary life, but with literary illustration. He had much sympathetic imagination, enabling him to enter into the spirit of the authors he illustrated; an unerring refinement, which kept him from offending good taste; and above all, great skill in giving subtleties of expression. "There has perhaps never been a greater master than Leslie," says Mr. Ruskin, "of the phases of such delicate expression on the human face as may be excited by the slight passions and humours of the drawing-room or boudoir. . . . His subtleties of expression are endlessly delightful. . . . The more I learn of art, the more respect I feel for Mr. Leslie's painting, as such; and for the way it brings out the expressional result he requires. Given a certain quantity of oil-colour,[1] to be laid with one touch of pencil, so as to produce at once the subtlest and largest expressional result possible, and there is no man living who seems to me to come at all near to Mr. Leslie, his work being, in places, equal to Hogarth for decision, and here and there a little lighter and more graceful, Hogarth always laying his colour somewhat in daubs and spots" (*Academy Notes*, 1855, p. 30; 1857, p. 22; 1859, p. 19). These qualities he acquired, as James Smetham pointed out, by unremitting cultivation of his taste. "Leslie was the type of a painter, pure and simple. What did it cost him? It cost him all his time. He did not profess to be a scholar. He read Shakespeare, Smollett, etc., Goldsmith, Cervantes, Addison, the Bible. *All* his subjects were got out of these. His first picture was exhibited when he was twenty-three, 'Sir Roger de Coverley going to Church.' His last of any vigour was, 'Sir Roger de Coverley *in* Church,' and all the interval was a placid seclusion among those few authors, *expressing* out of them by constant reading a few, very few, subjects from each; and on this foundation all his labours were built. . . . The time was not bestowed on mere finish; it was absorbed in the action of consummate taste and judgment" (*Letters of James Smetham*, 1891, p. 126; in the

[1] Of oil-colour as a means of conveying expression, that is; not as itself conveying a pleasurable sensation. In the colour gift, in this latter sense, Leslie was deficient. "It is, of course, not well coloured," says Mr. Ruskin of one of his best works; it is "meagre and cold."

same place will be found an appreciation of Leslie's domestic life and character). Besides his skill as a painter, Leslie made claim to distinction as an author. For three years (1848-1851) he was Professor of Painting at the Academy, and he afterwards (1855) published his lectures under the title of *A Handbook for Young Painters* —a rash proceeding, says Mr. Ruskin, for "the power over slight and passing expression is always a separate gift, eminently possessed by many caricaturists, and it has never, I believe, in a single instance been consistent with any understanding of the qualities of the highest art." Other books, about which there is less reason for difference of opinion, are Leslie's *Life of Constable* (1845), with whom he had a long and warm friendship, and his interesting *Autobiographical Recollections* (edited by Tom Taylor, 1860).

It is an interesting coincidence that Leslie, a great painter of literary illustration, began life as a bookseller's apprentice. He was born in Clerkenwell, of American parents, who returned when he was five to Philadelphia. The circumstances of his call to the career of art are not unlike those of Maclise's (see p. 335). The town of Philadelphia had gone mad over the arrival of the celebrated actor, G. G. Cooke. By the good offices of a friendly scene painter, Leslie saw the great man in *Macbeth*, and made a likeness of him. Bradford, Leslie's employer, was so much struck by it that he raised a subscription for sending the young man to study art in Europe. In 1811 Leslie arrived in London, and entered the Academy Schools. He came with plenty of introductions, and soon found himself among friends, chief amongst whom were Washington Irving, and Newton the artist. "Nothing could be more agreeable," he says, "than my daily intercourse at this period. We visited in the same families, chiefly Americans resident in London, and generally dined together at the York Chop House, in Wardour Street. Delightful were our excursions to Richmond or Greenwich, or to some suburban fair, on the top of a coach." In 1821 Leslie was elected A.R.A., in 1826 R.A. In 1825 he had married, and in 1833 the prospect of a settled income induced him to accept an appointment as Professor of Drawing at the Military Academy of West Point, New York. After five months, however, he returned to London, and continued to contribute regularly to the Academy exhibitions. He lived on friendly terms with all the artists and connoisseurs of the day —such as Wilkie, Constable, Stothard, Turner, Sidney Smith, and Rogers; whilst his chief patron was Lord Egremont. There are pleasant anecdotes of his visits to Lord Egremont at Petworth, both in his own Autobiography and in Mr. Ruskin's *Dilecta* (contributed by his elder son, R. C. Leslie). Very pleasant, too, are the glimpses of Leslie's home life, of his quiet little house in St. John's Wood, of his affection for his children, and his love of flowers. "He had a very pretty habit," says his son, G. D. Leslie, "of going into the garden before breakfast and picking either a honeysuckle or a rose—his favourite flowers—and putting them in a glass on the mantel-

shelf in his painting-room. I hardly ever saw his room in the summer without these flowers."

This picture, exhibited in 1844, is a repetition (for Mr. Vernon), with some slight alterations, of a picture painted for Lord Egremont, and exhibited in 1824, when the following quotation was affixed—

"First and foremost I must tell you I look on my master, Don Quixote, to be no better than a downright madman, though sometimes he will stumble upon a parcel of sayings so quaint and so lightly put together, that the devil himself could not mend them; but in the main, I cannot beat it out of my noddle but that he is as mad as a March hare. Now because I am pretty confident of knowing his blind side, whatever crotchets come into my crown, though without either head or tail, yet can I make them pass on him for gospel. Such was the answer to his letter and another sham that I put upon him the other day, and is not in print yet, touching my lady Dulcinea's enchantment; for you must know, between you and I, she is no more enchanted than the man in the moon" (*Don Quixote*, vol. iii. ch. xxxiii., Shelton's translation).

"In the expressions of the actors," says Tom Taylor, "the painter has caught the very spirit of the scene. Sancho, half-shrewd, half-obtuse, takes the duchess into his confidence, with a finger laid along his nose; his way of sitting shows that he is on a style of seat he is unused to. Chantrey (the sculptor) sat to Leslie for the expression of the Sancho, and his hearty sense of humour qualified him to embody the character well. The duchess's enjoyment breaks through the habitual restraint of her high breeding and the grave courtesy of her Spanish manners in the sweetest half-smile—a triumph of subtle expression. The sour and literal Doña Rodriguez is evidently not forgetful how Sancho, on his arrival, had desired her to have a care of Dapple. The mirth of the whispering waiting-maid culminates in the broad sunshiny grin of the mulatto-woman. All the accessories are painted with the nicest sense of propriety. Petworth was a treasure house to Leslie of old-world wealth in furniture, jewellery, china, and toilet ornaments; and during his visits there he made careful and numerous studies of such objects."

403. UNCLE TOBY AND WIDOW WADMAN.

C. R. Leslie, R.A. (British: 1794–1859).
See under last picture. *Room XX.*

A scene from Sterne's *Tristram Shandy*. Behind hangs a plan of Dunkirk; but widow Wadman has also a plan of campaign—for capturing Uncle Toby in his sentry-box—

"'I am half distracted, Captain Shandy,' said Mrs. Wadman, holding up her cambric-handkerchief to her left eye, as she approach'd the door of my Uncle Toby's sentry-box; 'a mote, or sand, or something, I know not what, has got into this eye of mine; do look into it: it is not in the white.' . . . I see him yonder, with his pipe pendulous in his hand, and the ashes falling out of it,—looking,—and looking,—then rubbing his eyes and looking again, with twice the good nature that ever Galileo looked for a spot in the sun. . . . 'I protest, madam,' said my Uncle Toby, 'I can see nothing whatever in your eye.'—'It is not in the white,' said Mrs. Wadman. My Uncle Toby looked with might and main into the pupil."

"Inimitable Jack Bannister," says Tom Taylor, "one of the pleasantest of actors, most genial of companions and kindest of men, and a genuine lover of art into the bargain, sat for the Uncle Toby; and it would be hard to find a better model for him. This picture is perhaps the best illustration of Leslie's perfect taste. In his hands the widow becomes so lovable a person that we overlook the fierceness of the amorous siege she is laying to Uncle Toby's heart; while Uncle Toby himself is so thoroughly the gentleman—so unmistakably innocent and unsuspecting and single-hearted—that the humour of the situation seems filtered of all its grossness."

404. ENTRANCE TO THE ZUYDER ZEE.

Clarkson Stanfield, R.A. (British: 1793–1867). *Room XX.*

William Clarkson Stanfield is remarkable as amongst the first of our painters to introduce that faithful painting of ships and shipping which has ever since distinguished the English School. He differs from the painters of earlier schools in his thorough knowledge both of the sea itself and of ships; whilst he differs from Turner in missing somewhat of the majesty and mystery of the sea,[1] and from

[1] "He is," says Mr. Ruskin, "a definer, as opposed to Copley Fielding, because, though like all other moderns, he paints cloud and storm, he will generally paint all the masts and yards of a ship, rather than

later painters, like Mr. Henry Moore, in missing somewhat of the sea-colour. "He is," says Mr. Ruskin, "the leader of the English Realists, and perhaps among the more remarkable of his characteristics is the look of common sense and rationality which his compositions will always bear, when opposed to any kind of affectation. He appears to think of no other artist. What he has learned, has been from his own acquaintance with, and affection for, the steep hills and deep sea; and his modes of treatment are alike removed from sketchiness or incompletion, and from exaggeration or effort" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 36). He is thus taken by Mr. Ruskin as the typical instance of a "modern painter" of marine subjects, as contrasted with the ignorance of sea form amongst the old masters. "The works of Stanfield evidently, and at all times, proceed from the hand of a man who has both thorough knowledge of his subject, and thorough acquaintance with all the means and principles of art. . . . The local colour of Stanfield's sea is singularly true and powerful, and entirely independent of any tricks of chiaroscuro. . . . His surface is at once lustrous, transparent, and accurate to a hair's-breadth in every curve; and he is entirely independent of dark skies, deep blues, driving spray, or any other means of concealing want of form, or atoning for it. He fears no difficulty, desires no assistance, takes his sea in open daylight, under general sunshine, and paints the *element* in its pure colour and complete forms." And thus "one work of Stanfield alone presents us with as much concentrated knowledge of sea and sky, as, diluted, would have lasted any of the old masters his life." But, on the other hand, Stanfield's pictures, though correct, are wanting in charm. His architecture, for instance, is "admirably drawn but commonly wanting in colour." His sky is "apt to be cold and uninventive, always well drawn, but with a kind of hesitation in the clouds whether it is to be fair or foul weather; they having neither the joyfulness of rest nor the majesty of storm. Their colour is apt also to verge on a morbid purple," and generally, he is "wanting in impressiveness" (*Modern Painters*, vol. i. pt. ii. sec. iii. ch. iii. § 27, sec. v. ch. ii. §§ 10, 11).

The correctness of Stanfield's painting of the sea was based on personal knowledge. He was born of Irish parents at Sunderland, and commenced life as a sailor. When he was still quite young he met with an accident which disabled him from active service; and, forming at the same time an acquaintance with Douglas Jerrold, he was employed to paint the scenes for Jerrold's theatrical entertainments. In 1818 he was appointed scene painter at the old "Royalty," a sailors' theatre. Subsequently he held similar appointments with David Roberts (see p. 319) at the "Cobourg" in Lam-

merely her black bows glooming through the foam; and all the rocks on a hillside, rather than the blue outline of the hill through the mist" (*Modern Painters*, vol. iv. pt. v. ch. iv. § 2 *n.*)

beth, and finally at Drury Lane, where his drop scenes were much admired. He soon, however, began to exhibit pictures, and brought back sketches from journeys to Italy and Holland, which he alternated with purely marine pictures. He was elected A.R.A. in 1832, and R.A. in 1835; and from the latter year to his death was a regular exhibitor at the Academy. He was in request too for annuals and similar publications which were then in vogue, whilst his friendship with Jerrold and Dickens threw him so much into literary and artistic circles that he came, it has been said, to take the position as a painter of the sea that Landseer took, about the same time, as a painter of animals.

A good specimen of Stanfield's "true salt, serviceable, unsentimental sea."

405. THE BATTLE OF TRAFALGAR (October 21, 1805).

Clarkson Stanfield, R.A. (British: 1793–1867).
See under last picture. *Room* XX.

A sketch for the large picture which the artist was commissioned to paint for the Senior United Service Club. "The picture represents the centre of the combined fleet, at half-past two o'clock, about an hour and a half after Lord Nelson received his death-wound. The *Victory*, the ship which bore his Lordship's flag, after sustaining a heavy fire from four of the enemy's ships, is in the act of disengaging herself from the *Redoubtable*, a French 74, at that time lashed alongside the *Temeraire*, a British 98, and at the moment the *Fougueux*, another French 74, became the prize of the latter. On the left of the spectator is Vice-Admiral Collingwood, in the *Royal Sovereign*, with her prize, the *Santa Anna*, totally dismasted, and the other ships of the lee division. On the right of the *Victory* is the *Bucentaur*, a French 80, Admiral Villeneuve's, with her main and mizen masts shot away, and the *Santissima Trinidad*, a Spanish four-decker, both ships unmanageable wrecks" (*Royal Academy Catalogue*, 1836).

406. THE LAKE OF COMO.

Clarkson Stanfield, R.A. (British: 1793–1867).
See under 404, p. 323. *Room XX.*

This picture, like the same painter's Venice, is deficient in the charm of colouring which is the glory of Como (contrast

in this respect 1205, p. 679). The scene is that described in Rogers's *Italy*—

> . . . and now the purple mists
> Rise like a curtain ; now the sun looks out,
> Filling, o'erflowing with his glorious light
> This noble amphitheatre of hills ;
> And now appear as on a phosphor sea
> Numberless barks, from MILAN, from PAVIA ;
> Some sailing up, some down, and some at rest ;
> Lading, unlading, at that small port-town
> Under the promontory—its tall tower
> And long flat roofs, just such as GASPAR drew,
> Caught by a sun-beam starting through a cloud,
> A quay-like scene, glittering and full of life,
> And doubled by reflection.

407. VENICE : THE CANAL OF THE GIUDECCA.

Clarkson Stanfield, R.A. (British : 1793–1867).
See under 404, p. 323. *Room XX.*

The canal is that separating the main city of Venice from the Giudecca, a crescent-shaped island said to derive its name from the number of Jews who lived upon it, and now inhabited chiefly by the poorer citizens. The quay on the Venice side of the canal is the "Fondamenta delle Zattere" ; the church is that of "Sta. Maria del Rosario."[1] This part of Venice is largely given up to shipping, the canal being that in which most of the large trading vessels lie at anchor. In the background, away to the west, is a distant view of the Alps ; but Stanfield's picture, though in other respects very accurate in its detail, is uncharacteristic in colour, and gives neither the opalescent hues of Venetian atmosphere nor the deep blues and reds of Venetian distances. The visitor will find it instructive to compare this picture with Turner's XXII., 534, p. 397.

408. CLARISSA HARLOWE IN THE SPUNGING-HOUSE.

Charles Landseer, R.A. (British : 1799–1879).
Room XX.

Charles, elder brother of Edwin Landseer, was a pupil of Haydon, and entered the Academy Schools in 1816. He first exhibited at the Academy in 1828, and was elected A.R.A. in 1842, and R.A. in

[1] The Official Catalogue calls it the "Church of the Jesuits." This is a mistake. The church of the Jesuits (*Gesuiti*) is in a different part of

1845, his pictures being mainly "historical." From 1851 to 1873 he was Keeper of the Academy.

The unfortunate heroine of Richardson's romance (the story of whose cruel injuries, at the hands of the rake Lovelace, lacerated the hearts of half the ladies of England a century ago) has just been carried to the debtors' prison by the infamous procuress's orders, and is now kneeling in prayer in a tattered bedroom. The drawing of a gibbet on the walls, with some other indications, tell of the calling of the last occupants :—

"A bed at one corner, with coarse curtains tucked up at the feet to the ceiling; because the curtain rings were broken off; a coverlid plaguily in tatters; the windows dark and double-barred, the tops boarded up to save mending; an old, tottering, worm-eaten table; on the mantel-piece an iron shove-up candlestick, and near that, on the same shelf, an old looking-glass, cracked through the middle. . . . *And this, thou horrid Lovelace, was the bedchamber of the divine Clarissa!* . . . She was kneeling in a corner of the room, near the dismal window, against the table, her back to the door; her arms crossed upon the table, the forefinger of her right hand in her Bible. She had perhaps been reading in it, and could read no longer. Paper, pens, ink, lay by her book on the table. Her dress was white lustring, exceeding neat. . . . Her head-dress was a little discomposed; her charming hair in natural ringlets, but a little tangled, irregularly shading one side of the loveliest neck in the world, as her disordered, rumpled handkerchief did the other. Her face, how altered, yet lovely in spite of all her griefs and sufferings, was reclined upon her crossed arms" (compressed from Richardson's *Clarissa*, book 6, letter 66).

409. SPANIELS OF KING CHARLES'S BREED.

Sir E. Landseer, R.A. (British: 1802–1873). *Room XX.*

Sir Edwin Henry Landseer—the chief modern painter of the dog—is a typical representative of the English School. The "sympathy with the lower animals which is peculiarly our own" is indeed so strong in him that the chief weakness of his pictures consists in the animals being made too human. "In our modern treatment of the dog, of which the prevailing tendency is marked by Landseer, the interest taken in him is disproportionate to that taken in man, and leads to a somewhat trivial mingling of sentiment, or warping by caricature, giving up the true nature of the animal for the sake of a pretty thought or pleasant jest. Neither Titian nor Velazquez ever jest; and though Veronese jests gracefully and tenderly, he never for an instant over-

Venice altogether—on the Fondamenta Nuova. This church on the canal of the Giudecca stands on the site of a church built in 1493 by the *Gesuati*, a distinct religious society which was suppressed in 1668.

steps the absolute facts of nature. But the English painter looks for sentiment or jest primarily, and reaches both by a feebly romantic taint of fallacy, except in one or two simple and touching pictures, such as the 'Shepherd's Chief Mourner'" (*Modern Painters*, vol. v. pt. ix. ch. vi. § 20). In fact Landseer is "much more a natural historian than a painter; and the power of his works depends more on his knowledge and love of animals, on his understanding of their minds and ways, on his unerring notice and memory of their gestures and expressions, than on artistical or technical excellence. He never aims at colour;[1] his composition is always weak, and sometimes unskilful; and his execution, though partially dexterous, and admirably adapted to the imitation of certain textures and surfaces, is far from being that of a great Painter attained by the mastery of every various difficulty, and changefully adapted to the treatment of every object" (*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. iv. § 11 *n.*) It is in virtue of his fidelity to nature that Mr. Ruskin claims Landseer as a "Pre-Raphaelite" (see p. 683). "I need not point out," he says, "to any one acquainted with his earlier works, the labour, or watchfulness of nature which they involve, nor need I do more than allude to the peculiar faculties of his mind. It will at once be granted that the highest merits of his pictures are throughout found in those parts of them which are least like what had before been accomplished; and that it was not by the study of Raphael that he attained his eminent success, but by a healthy love of Scotch terriers" (*Pre-Raphaelitism*, in *O. O. R.*, i. 272).

But to "the healthy love of Scotch terriers" must be added hereditary taste for art. Landseer belonged to a family of artists. His father was John Landseer, the engraver, and author (amongst other art-books) of a Catalogue to the National Gallery, which has occasionally been cited in these pages. Henry Landseer, a brother of John, was also an artist. Of John Landseer's sons, Thomas, the eldest, was the celebrated engraver, to whose skill Edwin's work owes much of its popularity. Charles, the second son, was an R.A. (see 408, p. 326); whilst three daughters were all of them artists of ability also. What distinguished Edwin amongst this artistic family was his extraordinary precocity: able drawings of his are in existence (some of them at the South Kensington Museum) done when he was nine and even five years old. He began to exhibit at the Academy when he was thirteen: two pictures, of a mule and some dogs respectively, appearing in the 1815 catalogue as by "Master E. Landseer, Honorary Exhibitor." It was soon after this that he entered the Academy Schools: "Where is my little dog boy?" Fuseli, the Keeper, used to say. As

[1] So M. Chesneau (*English School*, p. 98) says: "There are some of his works of which one must see the engravings and avoid the pictures, for fear of being hopelessly disenchanted; they vanish away under a sort of veil of gray dust spread, as if purposely, on the surface of the picture, which does away with all effect, all relief, and every appearance of life."

soon as he was twenty-four he was elected A.R.A., and four years later R.A. But long before he received the former honour he was a celebrated and popular painter. He had had a work purchased by Sir George Beaumont—which in those days constituted a sort of hall-mark for a painter—as early as 1818, when he was only sixteen, and a year or two before he was elected A.R.A. Sir Walter Scott had invited him to Abbotsford, "where," said his friend Leslie, relating the circumstance, "he will make himself very popular, both with the master and mistress of the house, by sketching their doggies for them." In connection with Landseer's precocity, one should mention the extraordinary facility of his powers when they reached his prime (see below, p. 330). He was, however, no exception to Reynolds's rule that "labour is the only price of solid fame, and there is no easy method of becoming a great painter." His father did indeed give the boy his bent, but he trained it carefully from the first. He directed his son's practice, says Mr. Wornum, to nature, so that "as soon as he could hold a pencil with some steadiness, the boy was sent or accompanied into the fields to draw from sheep, goats, and donkeys." Some allusion will be found to young Landseer's early sketching, under a picture of Hampstead Heath (XVIII. 1237, p. 699), the spot which was his first school of art. He had another master in Haydon. He and his brothers Charles and Thomas had the run of Haydon's studio, but though he made copies of dissections by Haydon he was not a regular pupil in the way that his brothers were. Early as was his fame, it was not till he was twenty-two that Landseer left his father's roof: up to that time his father even managed his commissions and fixed his prices for him. In 1825 he moved to 18 St. John's Wood Road, the house in which he lived for the rest of his life, and which, since his death, has been occupied by another cattle painter, Mr. Davis, R.A. Besides his fame as a painter, Landseer was in great request socially. "From his early youth," says his friend, Mr. Frith, "he had been admitted to the highest society, and no wonder, for in addition to his genius, which was exercised again and again for the 'great,' either in ornamenting their scrap-books or in the more important form of pictures—for which they paid him very inadequately—he was the most delightful story-teller and the most charming companion in the world. He also sang delightfully. In speaking, he had caught a little of the drawl affected in high life, and he practised it till it became a second nature." He was in high favour at court, and the Queen and the Prince Consort used to make etchings from his designs. He was the friend of Sydney Smith and Dickens and most of the celebrities of his day. The prices he obtained for his pictures were large (Mr. Vernon gave him £1500 for "Peace" and "War" in this collection), and those for the copyright—with a view to engraving—were larger still. In 1850 he was knighted, in 1867 the Lions, which were commissioned from Landseer in 1859, were placed in Trafalgar Square. Upon Sir C. Eastlake's death in 1867 Landseer declined to be proposed as President of the Academy. He was

awarded medals of distinction at the Paris Exhibition in 1855, and at Vienna in 1873. In the last few years of his life he suffered from nervous weakness and failing mental powers. He was given the honour of a public funeral in St. Paul's.

This picture (exhibited in 1832) "most fortunately illustrates the perfect command of the brush, and the extraordinary facility which long-continued and severe studies gave to the painter. It is sometimes styled 'The Cavalier's Pets.' The dogs were pets of Mr. Vernon's, and the sketch was made in his house as a commission to Landseer, but, after a short sitting, not continued for some time. One day Mr. Vernon met the artist in the street, and reminded him of the commission. Two days later the work, as it now appears, was delivered at Mr. Vernon's house, although it was not begun when the meeting happened.[1] It is due to not more than two days' labour, and a triumph of dexterity in brush working, showing as much facility as the ancient fresco painters exhibited when they dealt with and completed an important head of a man in one day. The sweeping touches by which the feather in the felt hat is expressed, have been placed with exquisite precision, and deserve the most careful consideration of all students and amateurs in dexterous art. This kind of execution, of which Landseer's pictures exhibit innumerable illustrations, is magical. . . . Both the dogs in Mr. Vernon's picture came to violent ends. The white Blenheim spaniel fell from a table and was killed; the true King Charles fell through the railings of a staircase in his master's house, and was picked up dead at the bottom" (*Stephens*, pp. 64, 65).

410. HIGH LIFE AND LOW LIFE.

Sir E. Landseer, R.A. (British: 1802–1873).
See under last picture. *Room XX.*

These panels, first exhibited in 1831 (measuring 18 in. by 13½ in. each), are amongst the smallest of celebrated pictures in the world. The gentle, gentlemanly stag-hound, who represents *High Life*, is probably a portrait of Sir Walter Scott's Maida, whom Landseer drew also for his "Scene at Abbotsford," when he stayed there in 1824. *Low Life* is shown in "a broad and brawny bull-dog, the *aide* of a butcher, by whose block, and guarding whose hat, pipe, boots,

[1] A somewhat different version of this story is given in Mr. Frith's *Autobiography*, i. 319.

and pot, he sits. Our dog here is in a state of satisfaction with the recent past and the soon to come; he has had a capital meat breakfast—note the beef bone in front of the step; the sun is bright and warm, so that it makes him lazily blink one eye, while the other, being shaded, is watching. Fat, he lounges against the jamb of the door; the savour, nay the very flavour of the bone and its adjuncts, lingers about his muzzle, which he licks gently and unctuously. His prospects are almost as agreeable as his experiences; for is he not about to have a ride in the cart—note the whip hanging on the door-latch, and the boots—to market, where there will be company and canine sports?" (*Stephens*, p. 63). Mr. Ruskin notices this bull-dog's expression as a typical representation of one essential feature of vulgarity. "Cunning," he says, "signifies especially a habit or gift of over-reaching, accompanied with enjoyment and a sense of superiority. It is associated with small and dull conceit, and with an absolute want of sympathy or affection. Its essential connection with vulgarity may be at once exemplified by the expression of the butcher's dog in Landseer's 'Low Life'" (*Modern Painters*, vol. v. pt. ix. ch. 7 § 11).

411. HIGHLAND MUSIC (exhibited 1830).

Sir E. Landseer, R.A. (British: 1802–1873).

See under 409, p. 327. *Room B.*

"An old Highland piper appears to have mischievously interrupted the frugal meal of a group of five hungry dogs by a sudden blast of his 'bagpipes.' The variety of effect of the 'Highland music' on the different dogs is very striking. A blind-eyed little terrier to the left seems disposed to put a stop to the interruption, another has set up an accompaniment of his own; the two hounds appear to be disposed to hear the tune out, and the fifth, with his eyes turned up to the old piper, appears to thoroughly appreciate the stirring strains" (Official Catalogue).

412. THE HUNTED STAG (exhibited 1833).

Sir E. Landseer, R A. (British: 1802–1873).

See under 409, p. 327. *Room XX.*

"Or deer and deerhounds in a mountain torrent. The stag has crossed a lake, and still worried by two hounds, is

falling with them down a rocky torrent. Inevitable death is forcibly pictured in the head of the stag" (Official Catalogue). Landseer's love of animals is shown in nothing more than in his insistance always upon the nobler side of sport, which, just as war calls out heroism in man, calls out heroism in animals. Compare any stag-hunting scene by Landseer with one by the Dutch painters, such, for instance, as X. 1096, p. 617, and the difference between noble and vulgar treatment will at once be perceived. It may be interesting to add that in spite of his numerous pictures of all kinds of sporting subjects, Landseer was not himself a keen sportsman. "In truth," says Mr. Stephens (*Sir Edwin Landseer*, pp. 83, 84), "he often carried the gun as an introduction to the sketch-book. . . . On one occasion the gillies were astonished, just as a magnificent shot came in the way, to have Sir Edwin's gun thrust into their hands, with 'Here, take, take this,' hastily ejaculated, while the sketch-book was pulled out. The gillies were often disgusted by being led about the moors, walking, with more sketching than shooting; and they grumbled dreadfully in their own tongue; 'but,' said one of them, 'Sir Edwin must have had some Gaelic in him, for he was *that angry* for the rest of the day, it made them very careful of speaking Gaelic in his hearing after.'"

413. PEACE.

Sir E. Landseer, R.A. (British: 1802-1873).
See under 409, p. 327. *Room XXI.*

The scene of Peace is very effectively placed on Dover Cliff—the eminence that commands "the streak of silver sea" which enables "happy England" to live, if she will, in peace. "The cannon has been tumbled from its place, and is here topsy-turvy on the grass; in its harmless muzzle a pretty lamb is grazing; other sheep and a few goats are browsing near: close by are three bright-faced, heedless children, the shepherds of the flock, one of whom has placed grass in the cannon's mouth for the lamb" (*Stephens*, p. 89)—a new version of "the lion lying down with the lamb." In its whole conception, indeed, the picture is most interesting as a fresh and simple treatment of a theme at other times embodied in ancient allegories. "'For Peace,' cried Diderot to La Grenée, 'show me Mars with his breastplate, his sword girded on, his head noble and firm. Place standing by his side a

Venus, full, divine, voluptuous, smiling on him with an enchanting smile; let her point to his casque, in which her doves have made their nest.' Is it not singular that even Diderot sometimes failed to remember that Mars and Venus are dead, that they can never be the source of a fresh and natural inspiration, and that neither artist nor spectator can be moved by cold and vapid allegories in an extinct dialect?[1] If Diderot could have seen such a treatment of La Grenée's subject as Landseer's *Peace*, with its children playing at the mouth of the slumbering gun, he would have been the first to cry out how much nearer this came to the spirit of his æsthetic method than all the pride of Mars and all the beauty of Venus" (John Morley: *Diderot*, ii. 69, ed. 1886). Visitors to the National Gallery will find it even more instructive to contrast Landseer's "Peace" and "War" with Rubens's actual picture (X. 46, p. 140) than with Diderot's suggestion for one.

414. WAR.

Sir E. Landseer, R.A. (British: 1802-1873).
See under 409, p. 327. *Room XXI.*

After the battle. "A cottage is in ruins, lurid smoke dashes the still sunny walls with shadows, the torn roses of the porch shine in the desolation, a dying horse and his dead rider lie near the door; a second horse and a second dead man lie close to the others" (*Stephens*, p. 90).

416. MR. ROBERT VERNON.

H. W. Pickersgill, R.A. (British: 1782–1875).
Room XXI.

Henry W. Pickersgill was the son of a silk-weaver at Spitalfields. He had from boyhood a strong love of painting, and for nearly three-quarters of a century was connected with the Academy, first as student, then as exhibitor (from 1806 onwards), as A.R.A. in 1802, R.A. in 1826, and Librarian in 1856. He exhibited in all 363 pictures at the Academy, mostly portraits, which included a large proportion of all the eminent persons of his time.

This portrait, taken in 1846, is said to be "a striking and exact likeness" of Mr. Vernon (1774-1849), who is entitled to

[1] With the pictures of Watts and Burne-Jones to refute us, is not this rather a rash assertion? So far from mythology being exhausted as a motive of art, its full capacity is only now beginning to be understood (See *Modern Painters*, vol, iii. pt. iv. ch. viii. § 7; and *Art of England*, Lecture ii.)

the grateful remembrance of every visitor as one of the largest benefactors that the National Gallery has had. Up to the year 1847 it contained only forty-one pictures of the British School; but on December 22 of that year Mr. Vernon presented by deed of gift his collection of 157 pictures, all, with only two exceptions, by painters of the British School. Mr. Vernon had been as generous a patron in forming the collection as he was munificent in giving it away. He was a horse-dealer who made his money by supplying the army during the Wellington wars. Of the fortune thus amassed, he spent at least £150,000 on the works of contemporary artists. He was one of the band of amateurs more numerous half a century ago perhaps than now, who collected works of art, "influenced (as Mr. Frith says) by the love of it, and not by the notion of investment so common in the last few years." He made it a rule always to buy from the painters themselves, and not from dealers. He was always anxious too, to find out and encourage rising talent. "There is a gentleman here," wrote Sir Thomas Lawrence in 1829 to a young artist in Rome whom he befriended, "who is desirous of having two small pictures of you, at your own price and subject. He is not in the circles of fashion, but known to almost all our artists by his liberal patronage and gentlemanly conduct. His name is Vernon." But with a view of making his gallery representative of the best work of his time, he was in the habit, "from time to time, and at an immense sacrifice of money, of 'weeding' his collection, never, however, parting with any man's work whom he did not purpose (and for him to purpose was always to perform) commissioning to execute a more important subject in his improved style. His merit, however, was not confined to this more direct and public patronage of art and artist. He was a patron in the least ostentatious sense of the term. Many are the cases in which he befriended an artist because he was an artist, and without any direct expectation of reaping the fruits of his well-timed benevolence. Nor was his unostentatious munificence confined to his favourite pursuit. He expended large sums in charity, public and private, and it was his pleasure to exercise that highest kind of charity which does not consist in the mere giving of money, but in the giving it under circumstances which make the gift of more value" (*Gentleman's Magazine*, 1849, vol. xxxii.) Mr. Vernon is here painted with a pet spaniel—similar

to one of those which he commissioned Landseer to paint for him (XX. 409, p. 330).

422. THE PLAY SCENE IN "HAMLET."

D. Maclise, R.A. (British: 1806–1870). *Room XXI.*

"Maclise," says Mr. Hodgson, "was the 'great artist' of his age, and covered acres of canvas. He executed frescoes on public buildings, huge historical compositions, cartoons, easel pictures, great and small, portraits, water-colour drawings, and illustrations" (*Fifty Years of British Art*, p. 16). His studio was the resort of persons of distinction and influence, and it was at the special request of the Prince Consort that in 1859 he devoted himself exclusively to the work of executing a series of pictures in the Royal Gallery at Westminster. During eight years Maclise worked away unceasingly in that "gloomy hall," but owing to a subsequent alteration of the plans only two of his designs were executed. Maclise was on intimate terms, too, with many of the literary men of his time, especially Forster and Dickens, the latter of whom, speaking at the Academy Dinner a few days after Maclise's death, pronounced this eulogy upon his talents and character: "Of his prodigious fertility of mind and wonderful wealth of intellect, I may confidently assert that they would have made him, if he had been so minded, at least as great a writer as he was a painter. The gentlest and most modest of men; the freest as to his generous appreciation of young aspirants; and the frankest and largest-hearted as to his peers." Of Maclise's influence upon young artists of his time, Mr. Frith tells us in his *Autobiography* (vol. i. ch. xi.) "My admiration for Maclise," he says, "scarcely stopped short of worship"; whilst he recalls another young artist-friend's saying: "Maclise is out and away the greatest artist that ever lived. There isn't an old master fit to hold a candle to him; and if I could only get some of his worse qualities into my pictures I should be satisfied." What these bad qualities were Mr. Frith goes on to explain: "Under happier circumstances I have always believed, and still believe, that Maclise would have been one of the greatest artists that ever lived, if his birth had been put back two or three centuries, and he had been coerced, as the great masters were, and subjected to a seven years' apprenticeship to one of the old Venetians. Instead of such mediæval training, after a perfunctory education at the Royal Academy, the bright young fellow was left to his own unaided efforts. His great natural powers betrayed him; he painted huge compositions of figures without using models. His sense of colour, never very strong, was destroyed by his constant indulgence in the baleful practice of painting without nature before him. His eyes, as he told me himself, saw the minutest details at distances impossible to ordinary vision.[1] He was evidently proud

[1] "I have heard it said," wrote Mr. Ruskin (*Academy Notes*, 1857, p. 11), "that Mr. Maclise is singularly far-sighted, and draws more decisively than other painters, in the belief that he sees more clearly. But though his

of his eyes, and he indulged them to the utter destruction of 'breadth' in his pictures. As to colour, he gave it up altogether; and when any reference was made to the old masters or the National Gallery, Maclise expressed his contempt in much the same words as those of another mistaken clever R.A., who would 'like to burn them all from Moscow to Madrid.'" The absence of truth and nature in Maclise's colouring of flesh will be obvious to any spectator as soon as it is pointed out. Another defect on which Mr. Ruskin lays stress is Maclise's painting of hair (a defect conspicuous both in Ophelia here and in the Countess in the next picture): "If Mr. Maclise looks fairly, and without any previous prejudice, at a girl's hair, however close to him, and however carefully curled, he will find that it verily does not look like a piece of wood carved into scrolls, and French-polished afterwards. . . . It is not often that I plead for any imitation of the work of bygone days, but, very seriously, I think no pupil should be allowed to pass the examination ordeal of our school of painting until he had copied, in a satisfactory manner, a lock of hair by Correggio. Once let him do that with any tolerable success, and he would know to the end of his life both what the word 'painting' meant, and with what flowing light and golden honour the Maker of the human form has crowned its power, and veiled its tenderness" (*Academy Notes*, 1857, pp. 12, 13). To Maclise's absence of truth must be added a certain lack of distinction and a stageyness which make his Shakespearean pictures unpleasant to those familiar with the poet.[1] There is much truth in some advice which Sir George Beaumont once gave to Haydon. "For my part," he said, "I have always doubted the prudence of painting from poets. This is particularly applicable to painting from Shakespeare, when you not only have the powerful productions of his mind's pencil to contend with, but also the perverted representations of the theatres." The "perverted representations" in this case are hardly those of the stage; it is the impression left on the mind by such actresses as Miss Ellen Terry that makes Maclise's wooden figures additionally unsatisfying.

Mr. Frith attributes Maclise's defects, we have seen, to his too scanty training and too quick success. He was, indeed, no more than nineteen[2] when he made a happy hit with a drawing of Sir Walter

sight had the range of the eagle's, and clearness of the lynx's; though it were as manifold as a dragon-fly's and as manageable as a chameleon's, there is a limit to his sight, as to all our sights. . . . And, as far as in his pictures I am able to compare his power of sight with that of other people, he appears to see, not more, but a great deal less, than the world in general. . . . All natural objects are confused to us, however near, however distant, because all are infinite."

[1] "Nothing, perhaps, can more completely demonstrate the total ignorance of the public of all that is great or valuable in Shakespeare than their universal admiration of Maclise's Hamlet" (*Modern Painters*, vol. i. pt. i. sec. i. ch. i. § 2 *n.*)

[2] Or, according to his own account, fourteen. Maclise used to say he

Scott, then on a visit to Cork, which attracted the poet's attention and induced Maclise to open a studio. He was the son of a respectable tradesman at Cork, and had a respectable education in that town, being particularly distinguished for proficiency in English literature and history. He was then sent to a bank, but found time to learn some anatomy at a surgeon's. By 1827 he had saved enough money to go over to London and join the Academy Schools. Next year he made another hit with a sketch of Charles Kean (the younger), taken at a Drury Lane "first night." At the Academy Schools he carried everything before him, and in 1829 the first picture he exhibited—a "Malvolio" (of which 423 is a replica)—brought him at once into fashion. From that year onwards he was a regular exhibitor at the Academy, often sending six or seven pictures in one year. He was elected A.R.A. in 1834, and R.A. in 1840. His labours in Westminster Hall had a bad effect on his health, and the death of his sister, who kept his house, in 1865, further shattered him. He declined the Presidency of the Academy in that year, and five years later died of acute pneumonia at his house in Cheyne Walk.

> The play's the thing
> Wherein I'll catch the conscience of the king.

The play being enacted in the background shows the act of murder by pouring poison into the ear—"'tis a knavish piece of work," Hamlet had explained to the king, his uncle, "but what of that? your majesty and we that have free souls, it touches us not: let the galled jade wince, our withers are unwrung." And the galled jade does wince; very palpably, as Hamlet lying in front and intently observing sees full well; behind Ophelia, who is seated on the left, is Horatio, watching the king also, as Hamlet had bidden him—

> *Hamlet to Horatio.* There is a play to-night before the king;
> One scene of it comes near the circumstance
> Which I have told thee of my father's death:
> I prithee, when thou seest that act afoot,
> Even with the very comment of thy soul
> Observe my uncle . . .
> . . . . . Give him heedful note;
> For I mine eyes will rivet to his face.

Macready, the actor, who took a great interest in this picture of the scene by his friend Maclise, passed a curious criticism upon it. "To Maclise;" he writes in his Diary (April 5, 1842), "and was very much pleased to see his grand

was born in 1811; but the register of the old Presbyterian Church at Cork fixes 1806 as the date.

picture of Hamlet, which was splendid in colour and general effect. With some of the details (!) I did not quite agree, particularly the two personages, Hamlet and Ophelia." This is praising a picture of Hamlet "with Hamlet left out." But indeed the figure of Hamlet here is entirely without any suggestion of that subtle mixture of jesting madness with grim earnest, of sickly irresolution with righteous anger, which is the point of the character; whilst in Maclise's Ophelia there is nothing surely, either of the charm which makes her weakness the more pitiable, or the passion which makes her subsequent madness explicable.

423. MALVOLIO AND THE COUNTESS.

Daniel Maclise, R.A. (British: 1806–1870). *See under* last picture. *Room XX.*

From Shakespeare's *Twelfth Night*, Act iii. Sc. 4. Olivia—whose "red and white" the painter has hardly followed "Nature's cunning hand" in "laying on"—is seated in her garden, thinking sadly of her unrequited love for Viola. Her maid Maria stands behind her, chuckling over the trick she has played upon Malvolio, Olivia's steward, by bidding him, in a letter pretending to be from her mistress, come with a smiling face, and "remember who commended thy yellow stockings and wished to see thee cross-gartered." "Yond gull Malvolio does obey every point of the letter that Maria dropped to betray him: he does smile his face into more lines than is in the new map with the augmentation of the Indies"—

Olivia. How now, Malvolio!
Malvolio. Sweet lady, ho, ho.
Olivia. Why, how dost thou, man? what is the matter with thee?
Malvolio. Not black in my mind, though yellow in my legs.
Olivia. God comfort thee! Why dost thou smile so and kiss thy hand so oft?

424. IN A JEWISH SYNAGOGUE.

Solomon A. Hart, R.A. (British: 1806–1881). *Room XX.*

Hart, a native of Plymouth and a Jew by race, was the son of a goldsmith, and began his professional career as a miniature painter.

The present picture, painted in 1830, was one of his earliest subject pictures. He was elected A.R.A. in 1836, and R.A. in 1840. "His acquaintance with the history and technical practice of his art was very considerable, and from 1854 to 1863 he succeeded Leslie as Professor of Painting at the Royal Academy. In 1865 he was elected Librarian to the same institution, an office which he held until the close of his life, discharging its duties with zeal and ability. Indeed it is not too much to say that to his untiring energy in the acquisition and arrangement of publications, whether English or foreign, bearing on the subject, the Royal Academy owes the excellence and usefulness of its present library. For some years he was Curator of the pictures in Greenwich Hospital; and one of the Art Examiners to the Science and Art Department at South Kensington" (Official Catalogue).

"The five books of Moses, here called the Law, contained fifty-three sections, so that by reading one on each Sabbath, and two in one day, they read through the whole in the course of a year; finishing at the Feast of Tabernacles (in October), which they called the Rejoicing of the Law. The Jewish doctors, to show their reverence for the Scriptures, always stood when they read them, but when they taught the people they sat down" (Burder's *Oriental Customs*).

425. SIR THOMAS MORE AND HIS DAUGHTER.

J. R. Herbert, R.A. (British: 1810–1890). *Room XX.*

This artist, who did much injury to his reputation of late years by exhibiting at the Academy after his hand has lost its cunning, was born at Maldon, in Essex, where his father was Controller of Customs. He entered the Academy Schools in 1826, and was at first well known as a portrait painter. Some of his best subsequent work as an historical painter is to be seen in the Peers' Robing Room and Committee Rooms at the House of Lords. He was made a member of the R.A. in 1846, two years later than the exhibition of this picture.

Sir Thomas More, author of *Utopia*, the friend of Erasmus and Holbein, and Lord High Chancellor of England, was imprisoned in the Tower for thirteen months on a charge of treason, for having refused to take the oath of allegiance and subscribe to the supremacy of Henry VIII. as head of the Church. During his imprisonment he saw from the prison-windows, as here shown, three monks going to execution—precursors of the fate which not many days after, as he full well knew, was to overtake himself—

"Sir Thomas More, being now prisoner in the Tower, and one daye looking forth at his window saw a father of Syon, and three monkes,

going out of the Tower to execution, for that they had refused the oath of supremacy; whereupō, he, languishing it were with desire to beare them company, said unto his daughter Roper, then present, 'Looke, Megge, doest thou not see that these blessed fathers be now going as cheerfully to theyr deathes as bridegrooms to theyr marriage? by which thou mayst see, myne owne good daughter, what a great difference there is between such as have spent all theyr dayes in a religious, hard, and penitential life, and such as have in this world like wretches (as thy poore father here hath done) consumed all theyr tyme in pleasure and ease'" (Roper's *Life of Sir Thomas More*).

Stone walls do not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage.

RICHARD LOVELACE.

426. THE TRUANT.

Thomas Webster, R.A. (British: 1800–1886). *Room XX.*

Webster was born in Pimlico and brought up at Windsor, his father holding an appointment in the household of George III. Having shown an early taste for music, he was placed in the choir of the Chapel Royal, St. James's, a few years after Callcott. He determined, however, to become a painter, and in 1825 entered the Academy Schools. He soon made a hit with his village scenes, the style of *genre* to which he remained faithful throughout his long life. He was elected A.R.A. in 1840, and R.A. in 1846. "Men of my generation," says Mr. J. E. Hodgson, "have long been familiar with the kindly face, the long snow-white hair, of a veteran artist who, from time to time, would emerge from his retreat at Cranbrook in Kent, and make his appearance at the Royal Academy amongst men who might have been his children. . . . There was a beautiful soul in the old man, a spirit of extreme purity and kindliness, of sincere love for the humble virtues and simple joys which he depicted. . . . His art has a neatness and precision, a limpid translucent quality of colour which is in strict keeping with the nature of the conception" (*Fifty years of British Art*, p. 18).

This picture, exhibited at the Academy in 1836, depicts

. . . the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. *As you Like It*, Act ii. Sc. 7.

427. A DAME'S SCHOOL.

T. Webster, R.A. (British: 1800–1886). *See under* last picture. *Room XX.*

In every village marked with little spire,
Embowered in trees and hardly known to fame,
There dwells in lowly shed and mean attire

A matron old, whom we schoolmistress name,
Who boasts unruly brats with birch to tame:
They, grieven sore, in piteous durance pent,
Awed by the power of this relentless dame,
And ofttimes on vagaries idly bent,
For unkempt hair, or task unconned, are sorely shent.

SHENSTONE.

428. COUNTRY COUSINS.

R. Redgrave, R.A. (British: 1804–1888). *Room XXI.*

Mr. Richard Redgrave, the son of a manufacturer, entered the Academy Schools in 1826, and for a time was a drawing master. In 1840 he was elected A.R.A., and in 1850 R.A. He is best known, however, by his *Century of Painters*, which he published in conjunction with his brother Samuel in 1866, and for his connection with South Kensington. For many years he was art-assessor, as it were, to Sir Henry Cole. He was instrumental in the foundation of Schools of Art and in the other undertakings, in some of which he has held official appointments, associated with Sir Henry Cole's name. In 1858 he was also appointed Surveyor of Crown Pictures, but this post, as well as his other appointments, he resigned in 1880.

The unwelcome intruders from the country are mere objects of curiosity to their town relatives—

A little more than kin, and less than kind.

429. THE PATHWAY TO THE VILLAGE CHURCH.

Thomas Creswick, R.A. (British: 1811–1869). *Room XX.*

Creswick—a native of Sheffield, who settled in London and had a career of uniform success as a landscape painter, broken only by some years of heart disease at the end—is entitled to particular mention as having in his early practice set an example, then much needed, of diligent sketching out of doors. To this practice must be attributed his success in rendering such sunny aspects of woodland England as we see in this picture. Mr. Ruskin instances Creswick as a typical "modern painter" not of the first class, in the faithfulness of his study from nature, in contrast to the conventional untruthfulness in old masters such as Poussin (see under XIV. 68, p. 154). Creswick's is "the work of a man who has sought earnestly for truth: and who, with one thought or memory of nature in his heart, could look at the two landscapes, and receive Poussin's with ordinary patience? . . . Creswick has sweet feeling, and tries for the real green too, but, from want of science in his shadows, ends in green paint instead of green light" (*Modern Painters*, vol. i. pt. ii. sec. vi. ch. i. §§ 20, 34).

A young girl pauses at the stile—

The "why" is plain as way to parish church.

430. DOCTOR JOHNSON IN LORD CHESTERFIELD'S ANTE-ROOM.[1]

E. M. Ward, R.A. (British: 1816–1879). *Room XXI.*

Edward Matthew Ward, a nephew, on his mother's side, of Horace and James Smith (the authors of *Rejected Addresses*), was born in Pimlico, and entered the Academy Schools in 1835. In 1836 he went to Rome, where he remained nearly three years, afterwards studying fresco painting under Cornelius at Munich. This study served him in good stead when, in 1852, he was commissioned to paint eight historical frescoes for the corridor of the House of Commons. The present picture was exhibited at the Academy in 1845, and secured him his election as A.R.A. in the following year. In 1855 he was elected R.A. Ward was a friend of Mr. Frith, who says of him that he was "a well-read man, an admirable talker, and a wonderful mimic." For some years, however, before his death he was subject to intense depression of spirits, which culminated in insanity. "He did not lack talent, but unfortunately, from the point of view of *technique*, his painting exhibits all the defects commonly seen in the pictures of the epoch; it is heavy, without solidity, while its colour is depressingly sombre" (Chesneau: *The English School*, p. 104 *n.*).

An incident founded on Lord Chesterfield's neglect of Johnson during the progress of his Dictionary, the first prospectus of which he had dedicated to his lordship. "The world has been for many years amused," wrote Boswell in his *Life of Johnson*, "with a story confidently told, and as confidently repeated with additional circumstances, that a sudden disgust was taken by Johnson upon occasion of his being one day kept long in waiting in his lordship's ante-chamber, for which the reason assigned was, that he had company with him; and that at last, when the door opened, out walked Colley Cibber; and that Johnson was so violently provoked when he found for whom he had been so long excluded, that he went away in a passion, and never would return." Johnson's own reference to the incident is contained in the letter which he wrote, on the completion of the Dictionary, to Lord Chesterfield: "Seven

[1] This picture attracted much attention at the time of its first exhibition. It is interesting to note that it was a Johnson picture which was also one of Mr. Frith's great successes. This was the "Before Dinner at Boswell's Lodgings," which was exhibited in 1868 and sold in 1875 for £4567, the largest price ever paid at that time for a picture by a living artist. "There was a period in English history," says Mr. Hodgson (*Fifty Years of English Art*, p. 22), "when the great lexicographer held the same position with artists that trumps do with whist players; the rule was, when in doubt about a subject, play Dr. Johnson."

years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to a verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before." Notice the various devices by which the painter embodies Johnson's sense of disgust. The waiting is tedious: one of Johnson's companions in misfortune is yawning, another winding up his watch. Yet the indignity is greater for Johnson than for any other of my lord's petitioners; he is the cynosure of all eyes; whilst those who have been preferred to him regard him with the insolent curiosity of coxcombs.

431. THE DISGRACE OF LORD CLARENDON.

E. M. Ward, R.A. (British: 1816–1879). *See under* last picture. *Room XX.*

A sketch for the picture in Lord Northwick's Collection. The scene is the departure of Edward Hyde, Earl of Clarendon, Lord Chancellor under Charles II., after his last interview with the king at Whitehall Palace, 1667. Clarendon was at the time the best hated man in the country. The king hated him for his stubborn opposition to the royal usurpations; the Commons hated him for his equally stubborn opposition to any extension of their prerogatives; whilst the Court hated him for the austerity of his morals. "He missed no opportunity of showing his scorn of the mimics, revellers, and courtesans who crowded the palace, and the admonitions which he addressed to the king himself were very sharp, and, what Charles disliked still more, very long." Hence it was that the king determined to dismiss him, and the Commons to impeach him. He has now been in to plead his cause in vain with the king, and is descending the garden steps, on his way to fly the country. The retiring figure in the middle distance, of which the back only is seen, represents the king. Various courtiers, among whom is conspicuous the king's mistress, Lady Castlemaine, are in the balcony, exulting in the disgrace of the fallen minister. "This day," writes Pepys (*Diary*, August 27, 1667), "Mr. Pierce, the surgeon, was with me, and tells me how this business of my Lord Chancellors' was certainly designed in my Lady Castlemaine's chamber,

and that when he went from the king on Monday morning she was in bed (though about twelve o'clock), and ran out in her smock into her aviary looking into White Hall garden, and thither her woman brought her her nightgown, and stood blessing herself at the old man's going away, and several of the gallants of White Hall (of which there were many staying to see the chancellor's return) did talk to her in her bird-cage, among others, Blancford, telling her she was the bird of passage."

432. THE SOUTH SEA BUBBLE.

E. M. Ward, R.A. (British: 1816–1879). *See under* 430, p. 342. *Room XXI.*

The earth hath bubbles, as the water hath;
And these are of them.

A scene in Change Alley in 1720—"when the South Sea Company were voting dividends of fifty per cent, when a hundred pounds of their stock were selling for £1100, when Threadneedle Street was daily crowded with the coaches of dukes and prelates, when divines and philosophers turned gamblers, when a thousand kindred bubbles were daily blown into existence,—the periwig-company, and the Spanish-jackass-company, and the quicksilver-fixation-company" (Macaulay's *Essays*). "The crowds were so great indoors," adds Lord Mahon (*History of England*), "that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties, churchmen and dissenters, whigs and tories, country gentlemen and brokers. An eager strife of tongues prevailed in this second Babel; new reports, new subscriptions, new transfers flew from mouth to mouth; and the voices of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng."

Our greatest ladies hither come
And ply in chariots daily,
Or pawn their jewels for a sum,
To venture it in Alley. *Ballad of the Time.*

437. THE FISHERMAN'S HOME.

Francis Danby, A.R.A. (British: 1793–1861). *Room XXI.*

This painter, chiefly distinguished for his sunset scenes, though it was on the strength of an historical composition that he was in 1825

elected A.R.A., was born and educated in Ireland, and was for some time a drawing master at Bristol. He afterwards came up to London, had one of his pictures bought by Sir T. Lawrence, and thus attracted public attention. He resided for several years in Switzerland, and afterwards at Lewisham, and finally near Exmouth. "The works of Danby, as I remember them forty years ago," says Mr. Madox Brown (*Magazine of Art*, February 1888), "enjoyed an immense reputation, and were credited with all sorts of qualities, while many people admired them in preference to Turner's pictures." Many of the "solemn and beautiful works" mentioned by Mr. Madox Brown are, however, now in a ruined condition; and the present picture can only be seen on exceptionally bright days.

438. WOOD CUTTERS.

John Linnell (British: 1792–1882). *Room XIX.*

Linnell was the son of a carver and gilder in London, and was thus early thrown among artists. His first instructors were West and Varley, and he afterwards entered the Academy Schools. In 1813, when he was toiling at portraits, miniatures, and engravings, he was introduced to Blake, whom he asked to help him. He remained to the end the chief friend and stay of Blake's declining years; it was he who commissioned Blake to do both the Job and the Dante series, and he did many other services to Blake and his wife. Another intimate friend of Linnell's was Mulready, with whom he lived for a time. Linnell is now best known for his landscapes, generally of some quiet English scene made impressive by sunrise or sunset effects or storm, but fifty years ago he was more famous for his portraits,—of Peel and Carlyle amongst others,—several of which he afterwards engraved. He also published other illustrated "Galleries," as well as several works on Biblical criticism, to which he devoted much of his leisure. He was a frequent exhibitor at the Academy, but was never elected to its membership, and late in life he is said to have refused the offer of Associateship. Mr. Ruskin, writing of a picture by Linnell, referred to the close study pursued by him "through many laborious years, characterised by an observance of nature scrupulously and minutely patient, directed by the deepest sensibility, and aided by a power of drawing almost too refined for landscape subjects, and only to be understood by reference to his engravings after Michael Angelo" (*Modern Painters*, vol. ii., Addenda).

An open space in the outskirts of Windsor Forest, such as Pope has described—

> There, interspers'd in lawns and opening glades,
> Thin trees arise that shun each other's shades.

439. THE WINDMILL.

John Linnell (British: 1792–1882). *See under* last picture. *Room XX.*

441. A BASKET OF FRUIT AND A BIRD'S NEST.

G. Lance (British: 1802–1864). *Room XX.*

Lance is the most distinguished still-life painter amongst the English old masters. It is strictly to the old masters that he belongs —as any one will see by comparing this piece with similar pieces by the Dutch masters in rooms X. and XII. He was born near Dunmow in Essex, and was the son of an officer in the yeomanry. After an unsuccessful attempt to tie him down to a manufactory, he came up as a lad to London and wandered one day into the British Museum. There he saw three young men sketching from the Elgin marbles, each of whom, he observed, signed himself "Pupil of Haydon." He asked one of them (it was Charles Landseer) for Haydon's address, and went next morning early, to inquire his terms. "Show me what you can do, my boy," said Haydon, "and if there is talent in you, I will take you for nothing." This was the beginning of seven years' study under Haydon. His first picture, exhibited in 1822, was bought by Sir George Beaumont, and his still-life pieces were afterwards very popular. Haydon allowed his pupil to follow his bent, but Lance occasionally painted historical pictures, and of his "Velazquez touch" we have already heard (see XV. 197, p. 240 *n.*)

Very skilfully painted—especially the raspberries. Notice also particularly "the little pitted speck" in the pear and the drops of moisture upon the apple. Herein Lance shows his kinship with the Dutch flower and fruit painters. "In every flower-piece of pretension, by the masters of that old school, two accessory points of decoration are never absent. The first of these is the dew-drop, or rain-drop—it may be two or three drops, of either size, on one of the smoothest petals of the central flower. This is always, and quite openly, done to show how well the painter can do it,—not in the least with any enjoyment of wetness in the flower. The Dutchman never got a wet flower to paint from. He had his exquisite and exemplary poppy or tulip brought in from the market, as he had occasion, and put on its dew-drops for it, as a lady's dressing-maid puts on her diamonds, merely for state" (*Notes on Prout and Hunt*, p. 14).

442. RED CAP.

G. Lance (British: 1802–1864). *See under* last picture. *Room XX.*

443. A FRUIT PIECE.

George Lance (British: 1802–1864). *See under* 441, p. 346. *Room XX.*

444. "THE DEVIL TO PAY."

Augustus L. Egg, R.A. (British: 1816–1863). *Room XX.*

Egg was the son of a gunmaker in Piccadilly. He learnt drawing first at the private academy of Mr. Sass, in Charlotte Street, Bloomsbury, and afterwards as a student at the Academy. He first exhibited there in 1838, entering at once upon the line of the higher *genre* in which he afterwards became distinguished. He was elected A.R.A. in 1848, and R.A. in 1860. He was a great friend of Mr. Frith, with whom he made more than one continental trip. He lived at Ivy Cottage, at the corner of the Queen's Road, and was famous for his dinner parties, at which such men as Dickens, Leech, Mark Lemon, and Mulready used to assemble. He was fond of acting and appeared in Dickens's private theatricals.

A scene from Le Sage's *Le Diable Boiteux*. Patricio, a dissolute young Spaniard, has met two ladies of the town, and taken them off to breakfast at a tavern. "Sir," says the host, "what would you please to eat? I have crammed chickens, partridges of Leon, pigeons of Old Castile, and more than half a ham of Estremadura." The ladies fell greedily upon the meat, while Patricio feasted on the beauties of his friends. One of the ladies lays her claws upon the partridges that remained in the dish, and crams them into a linen pocket under her petticoat. The game is continued until the larder is cleared, and at last Patricio calls for the reckoning, which amounted to fifty reals. He puts his hand into his pocket, and finding but thirty reals there, he is forced to pawn his rosary, adorned with silver medals, to meet the account (from *The Devil on two Sticks*, 1778, ch. viii.)

446. THE PRIDE OF THE VILLAGE.

J. C. Horsley, R.A. (British: born 1817: still living). *Room XX.*

John Callcott Horsley—son of the well-known musician, and grandnephew of Callcott, the artist—first appeared as an exhibitor at the Academy in 1839 with the present picture. He was elected A.R.A. in 1855, and R.A. in 1864. He has also been identified with the cause

periodically advocated in the *Times* newspaper by the "British Matron," He is now Treasurer and Trustee of the Academy, and has taken an active part in promoting the annual exhibitions of the "Old Masters." The fresco of "Religion" in the House of Lords was executed by him in 1845. "There is always a sweet feeling in Mr. Horsley's pictures," says Mr. Ruskin (*Academy Notes*, 1856, p. 25); and this, like the one of which he then spoke, "is an old story, but prettily told."

"She never even mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence. In this way she was seated between her parents one Sunday afternoon; the lattice was thrown open, and the soft air that stole in brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window. A tear trembled in her soft blue eye. Was she thinking of her faithless lover? or were her thoughts wandering to that distant churchyard into whose bosom she might soon be gathered?" (Washington Irving's *Sketch Book*).

447. DUTCH BOATS IN A CALM.

E. W. Cooke, R.A. (British: 1811–1880). *Room XX.*

One of the very numerous sea-pieces of the same kind which Edward W. Cooke, who was of Dutch descent and who visited Holland fifteen times, was constantly producing. His father was well known as an engraver of Turner's pictures, and he himself was at first largely employed in similar work. He also studied botany, geology, and architecture, and became a fellow of several learned societies. He was elected A.R.A. in 1851, and R.A. in 1864. His pictures are very numerous.

448. THE BOAT HOUSE.

E. W. Cooke, R.A. (1811–1880). *Room XX.*

450. A VILLAGE HOLIDAY OF THE OLDEN TIME.

F. Goodall, R.A. (British: born 1822: still living). *Room XX.*

Mr. Frederick Goodall was born in London, being the son of an eminent engraver, and was brought up originally to his father's profession. He first exhibited at the Academy in 1839, when he was only seventeen. No. 451 was exhibited three years later, and purchased by that judicious patron, Mr. Vernon. The present picture (also bought by Mr. Vernon) was exhibited in 1847, and greatly extended the artist's reputation. He was elected A.R.A in 1853, R.A. in 1863, and is still a constant exhibitor at the Academy—in later years, principally of religious pictures.

When the merry bells ring round,
And the jocund rebecks sound,
To many a youth and many a maid,
Dancing in the chequered shade;
And young and old come forth to play
On a sunshine holiday.

MILTON'S *L'Allegro.*

451. THE TIRED SOLDIER.

F. Goodall, R.A. (British: born 1822: still living). *See under* last picture. *Room XX.*

'Tis a little thing
To give a cup of water; yet its draught
Of cool refreshment, drained by feverish lips
May give a thrill of pleasure to the frame
More exquisite than when nectarian juice
Renews the life of joy in happiest hours."

TALFOURD.

452. THE FRUGAL MEAL.

John F. Herring (British: 1795–1865). *Room XX.*

A study of three horses' heads by a painter who knew them well, for Herring, who was a self-taught artist, was originally a stage-coachman, and for four years drove the "York and London Highflyer." Mr. Frith, by the way, acknowledges in his *Autobiography* great assistance in the high-mettled racer (in the "Derby Day," 615, p. 436) from Herring, "one of the best painters of the race-horse I have ever known."

453. INTERIOR OF A HIGHLAND COTTAGE.

Alexander Fraser (British: 1786–1865). *Room XX.*

Fraser, like Wilkie, whose assistant he was, was a student in the "Trustees' Academy" at Edinburgh. He was an Associate of the Royal Scottish Academy, and an exhibitor from 1823 to 1848—of pictures in the style of Wilkie—at the Academy in London.

454. *STUDY OF A FEMALE HEAD.*

E. V. Rippingille (British: 1798–1859).

456. COUNCIL OF WAR AT COURTRAI.

Louis Haghe (British: 1806–1885). *West Basement.*

This artist was born at Tournai, but in 1823 settled in England, where he proceeded, in conjunction with Day, the lithographer, to produce many illustrated works. He was for several years President of the Institute of Painters in Water-colours.

The Council is sitting in the Town Hall at Courtrai (West Flanders); notice the rich carvings of the chimney-piece.

Nos. 458–562: *The Turner Gallery*, see pp. 65-82.

458. PORTRAIT OF HIMSELF WHEN YOUNG.

Turner. Room XXII.

Said to have been painted about 1802, when Turner would have been twenty-seven, but the portrait surely shows a younger man than that. Indeed he looks decidedly younger here than in the portrait by Dance, which was taken in 1800. It is clear from both portraits that in his youth he was not so entirely unprepossessing in person, or negligent and dirty in dress, as he afterwards became. Notice the intelligent blue eyes, which all observers remarked in him; the prominent nose, very conspicuous in the silhouette of him (p. 760), but here concealed by being taken full-face; the strong chin, and the somewhat sensual mouth.

459. MOONLIGHT: A STUDY AT MILLBANK.

Turner. Room B.

This study was exhibited at the Academy in 1797, at which time Turner's pictures were nearly all architectural. "Turner was not in existence as a painter," says Mr. Ruskin, "before 1800. That is to say, there was nothing in his drawings or oil paintings before that year which gives definite promise of any extraordinary excellence." "This example is an imitation of the Dutch moonlights, but closely studied from the real moon, and very true in expression of its glow towards the horizon: for the rest, its heavy and leaden sky, feeble execution, and total absence of apparent choice or arrangement in the form of boats and buildings, as they make it singular in demerit, so they make it precious, as an example of the unpresumptuous labour of a great man in his youth. . . . The sorrowful moonlight on the Thames and its gloomy city, as it was his youth's study, was one of the last sights which sank before his dying eyes" (*Notes on the Turner Gallery*, p. 4). A little west of the spot from which this view was taken is the cottage, near Cremorne pier, in which Turner died.

461. MORNING ON THE CONISTON FELLS.

Turner. Room XXII.

Ye mists and exhalations that now rise
From hill or streaming lake, dusky or gray,
Till the sun paint your fleecy skirts in gold,
In honour to the world's Great Author rise.
MILTON: *Paradise Lost*, bk. v.

This picture, now invisible, was exhibited in 1798, and these lines were the first poetical motto given by Turner to a picture of his. "There is a strange ominousness—as there is about much that great men do—in the choice of it. Consider how these four lines express Turner's peculiar mission as distinguished from other landscapists; his mind was set from the first, it would seem, on rendering atmospheric effects" (*Notes on the Turner Gallery*, p. 32; *Modern Painters*, vol. v. pt. ix. ch. x. § 3).

463. ÆNEAS WITH THE SIBYL: LAKE AVERNUS.

Turner. Room XXII.

An early work, painted about 1800, in imitation of Wilson (see XVII. 304, p. 289). The cave in which the Sibyl dwelt is in a subterranean passage, near the Lake Avernus, and close to the shores of the Bay of Baiæ. She was Æneas's guide to the lower world, and bade him pluck the golden bough from the tree sacred to Proserpine—

If your descent approving fates allow,
Your hand with ease will crop the willing bough.
RING'S *Æneid*, bk. vi.

465. MOUNTAIN SCENE. *Turner. Room XXII.*

An unimportant early work, painted about 1800.

468. VIEW ON CLAPHAM COMMON.

Turner. Room B.

"The manner of this painting (done about 1802), though still leaning to Wilson's, is much complicated with that of Morland, whom Turner was studying about this time, very admiringly. The somewhat affected rolling and loading of the colour in the sky is founded altogether on Morland. Nevertheless this picture is really a study from Nature; possessing

therefore some noble qualities of tree form. It is evidently left unfinished in the foreground" (*Notes on the Turner Gallery*, p. 6).

469. SEA-PIECE. *Turner. Room B.*

An unimportant and no doubt early work, painted presumably about 1800.

470. THE TENTH PLAGUE OF EGYPT.

Turner. Room XXII.

"And it came to pass, that at midnight the Lord smote all the first-born in the land of Egypt. . . . And Pharaoh rose, he and all the Egyptians; and there was a great cry in Egypt; for there was not a house where there was not one dead" (Exodus xii. 29, 30).

Exhibited in 1802, and painted in imitation perhaps of Poussin's Plagues. The subject was included in the *Liber Studiorum*, and a glance at the drawing (Water-colour Room, *Liber Studiorum*, No. 9) will assist the spectator in deciphering the picture. The inclusion of the subject in that collected series of his works is significant. "Turner was the painter of the sorrow of men: ruin of all their glorious work, passing away of their thoughts and their honour, mirage of pleasure, *Fallacy of Hope;* gathering of weed on temple step; gaining of wave on deserted strand; weeping of the mother for the children, desolate by her breathless first-born in the streets of the city, desolate by her last sons slain, among the beasts of the field ('Rizpah,' 464, now at Liverpool)" (*Modern Painters*, vol. v. pt. ix. ch. ix. § 21).

471. JASON IN SEARCH OF THE GOLDEN FLEECE.

Turner. Room XXII.

This picture, exhibited in 1802, is one of the earliest to show Turner's increasing power in his first period, for it is full of the imagination and love of horror which formed some of the most important elements in his mind. The serpent, the guardian of the Golden Fleece, has been drugged to sleep by the charms of Medea (*cf.* 513, p. 383), and the moment represented is when Jason stealthily passes by the terrible monster. "In very sunny days a keen-eyed spectator may discern something in the middle like the arch of an ill-built drain." This is a coil of

the dragon, beginning to unroll himself. Mr. Ruskin notices this showing only a part of the dragon's body, and thereby increasing our awe, as an instance of Turner's "penetrative imagination,"—of his power, that is, of seizing the main point of a thing and disdaining the rest. For a fuller description of Turner's drawing of the same subject (in the Water-colour Room, *Liber Studiorum*, series No. 1), see *Modern Painters*, vol. ii. pt. iii. sec. ii. ch. iii. § 13).

472. CALAIS PIER. ENGLISH PACKET ARRIVING.

Turner. Room XXII.

Exhibited in 1803, and the first-fruits therefore of the painter's first foreign tour (1802). "Turner evidently loved Calais excessively. There are at least five studies by him of it . . . records of successive impressions, as plainly written as ever traveller's diary." This was "what he saw when he had landed, and ran back directly to the pier to see what had become of the brig. The weather had got still worse, the fishwomen were being blown about in a distressful manner on the pier head, and some more fishing-boats were running in with all speed." "It may be well to advise the reader that the 'English packet' is the cutter in the centre, entering the harbour; else he might perhaps waste some time in trying to discover the *Princess Maude* or *Princess Alice* through the gloom on the left. The figures throughout will repay examination; none are without individuality and interest. It will be observed, perhaps, that the fisherman at the stern of the boat just pushing from the pier, seems unreasonably excited in bidding adieu to his wife, who looks down to him over the parapet; but if the spectator closely examines the dark bottle which he shakes at her, he will find she has given it him only half full of cognac. She has kept the rest in her own flask. The sky is throughout very noble, as well as the indication of space of horizon beyond the bowsprit of the vessel outside the harbour. (On a dark day the finer passages on this side of the picture are, however, quite invisible.) But the picture is still painted nearly on the old Wilsonian principles: that is to say, the darks are all exaggerated to bring out the lights (the post for instance, in the foreground, is nearly coal-black, relieved only with brown); all the shadows are coal-black, and the grays of the sky sink almost into night effect. And observe,

this is not with any intention of giving an impressive effect of violent storm. It is very squally and windy; but the fishing-boats are going to sea, and the packet is coming in in her usual way, and the flat fish are a topic of principal interest on the pier. Nobody is frightened, and there is no danger. The sky is black only because Turner did not yet generally know how to bring out light otherwise than by contrast." Notice particularly the fish: they are the first indication in Turner's work of colour properly so called. Note "the careful loading and crumbling of the paint to the focus of light in the nearer one; and the pearly, playing colour in the others." Turner himself, it is interesting to know, regarded these fish as bearing the sign-manual of his power of colour. "Several years after he had painted the picture, he went to the engraver to examine the progress of a plate from it. He stood before the picture for some moments; then laughed, and pointing joyously to the pearly fish wrought into hues like those of an opal, said, 'They say that Turner can't colour!' and turned away" (*Notes on the Turner Gallery*, p. 8; and *Pre-Raphaelitism*, in *O. O. R.*, i. 290, 293).

473. THE HOLY FAMILY. *Turner. Room XXII.*

Exhibited in 1803. "A bad imitation of Reynolds; an uninteresting picture, except as showing the extraordinary daring and versatility of the painter's mind, and his uncertainty as yet in what road to direct his genius" (*Thornbury*, i. 264).

474. THE DESTRUCTION OF SODOM.
Turner. Room XXII.

"Then the Lord overthrew these cities, and all the plain, and all the inhabitants of the cities, and that which grew upon the ground. But his wife looked back from behind him, and she became a pillar of salt" (Genesis xix. 24-26).

Painted 1805. Of this and the other pictures of Turner's first period, which are hung high and are in bad condition, it is impossible to see anything except on particularly bright days; on such days it is worth while examining them, in order to notice how, even whilst Turner was imitating the old masters, he made a vigorous effort to realise scenes as they might in truth have happened. Compare, for instance, this grimly realistic version of Lot and his daughters leaving the burning city, with such a conventional and uncharacteristic one

as Guido's (XIII. 193, p. 233). One sees by such comparisons what is meant by the statement that Turner is "the head of the Pre-Raphaelite School."

475. VIEW OF A TOWN: A SKETCH.

Turner. Room B.

476. THE SHIPWRECK. *Turner. Room XXII.*

Painted in 1805, and originally purchased by Sir John Fleming Leicester, aftewards Lord de Tabley. Lady Leicester having lost a favourite nephew at sea, was unable to bear the associations called up by the picture, and Turner exchanged it for the "Sun rising in a Mist" (XIV. 479, p. 361), which he afterwards bought back in order to present to the nation. Looking at Turner's pictures, as they should be looked at, as forming one great whole, the visitor will find it instructive to look alternately from the "Shipwreck" to the "Childe Harold's Pilgrimage" (516, p. 384), or the "Caligula's Palace" (512, p. 382). Here, there is the utmost anxiety and distress of which human life is capable; in the "Childe Harold," the utmost recklessness and rapture. Here, nature is an infinity of cloud and condemnation; in the other two pictures, an infinity of light and beneficence. Here the work of man is in its lowest humiliation—the wreck disappearing from the sea like a passing shadow: in the "Caligula," the work of man is in its utmost pride. Time, here, has death and life in its every moment: in the "Childe Harold" it exists only to be laughed away. Yet in all three pictures alike there is death and ruin. In those of Italy, the boughs wave, and the sun lightens, and the buildings open their glorious gates upon the track of Pride and Pleasure; and here the sea asks for, and the heavens allow, the doom of those in whom we know no evil. The pictures were not indeed painted with any thought of their comparison or opposition; but they indicate two opposite phases of the painter's mind, and his bitter and pitying grasp of this world's ways. The "Shipwreck" is only one of many in which he strove to speak his sympathy with the mystery of human pain. The others are definitely painted as an expression of the alluring paths of pleasure.[1]

[1] Mr. Ruskin made his comparison with the "Phryne" (522, now at Oldham), but as this latter picture is now removed, I have adapted his words to two of the pictures still in this gallery.

With regard to the painting here, it marks an advance on the "Calais" chiefly in "the more delicate and mysterious gray instead of the ponderous blackness." The picture was painted doubtless in imitation of Vandevelde, but the rendering of the sea is "far in advance of anything that had been done before." It is wonderful in its rendering of the action of waves; and notice the "exact truth of the lines of the *wake* of the large boat running back to the left from her stern: very few painters would have noticed these. But neither the lustre of surface, nor nature of the foam—still less of the spray—are marked satisfactorily. Through his whole life Turner's drawing of large waves left them deficient in lustre and liquidity; and this was the more singular, because in calm or merely rippled water, no one ever rendered lustre or clearness so carefully. But his sympathies were given to the rage of the wave, not to its shining; and as he traced its toss and writhe, he neglected its glow. The want of true foam drawing is a worse fault; none of the white touches in these seas have, in the least, the construction or softness of foam; and there is no spray anywhere. In reality, in such a sea as this of the 'Shipwreck,' the figures even in the nearest boat would have been visible only in dim fragments through the mist of spray; and yeasty masses of spume would have been hanging about the breakers like folds of cloth, and fluttering and flashing on the wind like flights of birds. But there is a worse fault than the want of spray. Nobody is *wet*. Every figure in that boat is as dry as if they all were travelling by waggon through the inland counties. Nothing can show more distinctly the probationary state of Turner's mind at the period. I used once to think Homer's phrase, 'wet water,' somewhat tautological; but I see that he was right, and that it takes time to understand the fact." Note further that "the crew of the nearer boat prove infinitely more power of figure-painting than ever landscape painter showed before. Look close into it: coarse it may be; but it comes very nearly up to Hogarth in power of expression. Look at that ghastly woman's face and those helpless arms; and the various torpor and terror, and desolate agony, crushed and drenched down among the rending planks and rattling oars. Think a little over your 'landscapes with figures.' Hunt up your solitary fishermen on river-banks; your Canaletto and Guardi crowds in projecting dominoes and triangular hats; your Claudesque

nymphs and warriors; your modern picturesque groups of striped petticoats and scarlet cloaks; and see whether you can find *one* piece of true action and emotion drawn as that boat's crew is, before you allow yourself again to think that Turner could not paint figures"[1] (*Notes on the Turner Gallery*, pp. 10-19).

477. THE GARDEN OF THE HESPERIDES.

Turner. Room XXII.

The three daughters of Hesperus dwelt in the Gardens of the West, which were protected by a great dragon, and had charge of the golden apples, the gift of Earth to Juno on her wedding day. To them,—

> All amidst the gardens fair
> Of Hesperus, and his daughters three,
> That sing about the golden tree,—

comes the Goddess of Discord, to choose the apple which was to cause the contention of the Judgment of Paris (see X. 194, p. 234). This story, like most Greek myths, had two distinct meanings—one natural, the other moral, and both may be traced in Turner's picture.[2] "As *natural* types, the Hesperides, or Maidens of the West, are representatives of the soft western winds and sunshine; whilst the dragon is the representative of the Sahara wind, or Simoom, which blew over the garden from above the hills on the south, and forbade all advance of cultivation beyond their ridge." And thus in Turner's picture "a clear fountain is made the principal object in the foreground,—a bright and strong torrent in the distance,—while the dragon, wrapped in flame and whirlwind, watches from the top of the cliff." The *moral* significance of the story lies deeper. "The Hesperides, in this sense, are the nymphs of the sunset. They are called the Singing Nymphs, and are four: Brightness, Blushing, the Spirit of the Hearth, and the Ministering Spirit. O English reader! hast thou ever heard of these fair and true daughters of Sunset beyond the mighty sea? And was it not

[1] See on this subject under 502, p. 374.

[2] It is often objected that Turner had no deep mythological meanings in these classical compositions, for that his only source of inspiration was probably Lempriere's *Classical Dictionary*. Such criticisms show a want of acquaintance with that excellent book, for the author nearly always adds to his bald versions of the myths an interpretation—according to his lights—of their natural and moral meanings.

well to trust to such keepers the guarding of the golden fruit which the Earth gave to Juno at her marriage?—Juno, the housewives' goddess, to whom the earth presents its golden fruit, which she gives to two kinds of guardians. The wealth of the earth, as the source of household peace and plenty, is watched by the Singing Nymphs. But, as the source of sorrow and desolation, it is watched by the Dragon. He is the representative of the consuming passions—Child of Malignity and Secretness—the flame-backed dragon, sleepless, the demon of all evil passions connected with covetousness, that is, of fraud and rage and gloom. Note the serpent clouds floating from his head, the grovelling and ponderous body, the grip of the claws, as if they would clutch (rather than tear) the rock itself into pieces. One of the essential characters of the creature is its coldness and petrifying power; this in the demon of covetousness must exist to the utmost; breathing fire, he is yet himself of ice. Draw this dragon as white instead of dark, and take his claws away, and his body would become a perfect representation of a great glacier, there being only this difference, that his shoulders have the form, but not the fragility, of ice."[1] It remains to explain the Goddess of Discord. "Turner derives his conception of her from Spenser ('Als as she double spake, so heard she double'). Following all the circumstances of decrepitude and distortion, through hand and limb, with patient care, he has added one final touch of his own: the nymph who brings the apples to the goddess offers her one in each hand; and Eris, of the divided mind, cannot choose."

Turning now to the landscape, the reader should note that the picture (exhibited in 1806) is "the first composition in which Turner introduced the mountain knowledge he had gained in his Swiss journey (of 1802). It is a combination of these Swiss experiences, under the guidance of Nicolas Poussin, whose type of landscape has been followed throughout." Note *first* "the impossibilities of mountain form into which the wretched system of Poussin's idealism moulded Turner's memory of the Alps. It is not *possible* that hill masses on this

[1] For some further remarks upon this dragon—as "an anticipation of the grandest reaches of recent inquiry into the form of the dragons of the old earth," and therein as "one of the most curious exertions of the imaginative intellect with which I am acquainted in the arts," see *Modern Painters*, vol. v. pt. ix. ch. x. § 18; and *Notes on the Turner Gallery*, p. 24.

scale should be divided into these simple, steep, and stone-like forms. Great mountains, however bold, are always full of endless fracture and detail, and indicate on the brows and edges of their cliffs, both the multitudinousness and the deeply wearing continuance of the force of time, and stream, and tempest." *Secondly*, note "the enormous torrent which rushes down behind the dragon above the main group of trees. In nature that torrent would have worn for itself a profound bed, full of roundings and wrinkled lateral gulphs. Here, it merely dashes among the squared stones, as if it had just been turned on by a New River Company. And it has not only had no effect on its bed, but appears quite unable to find its way to the bottom, for we see nothing more of it after it has got down behind the tree tops. In reality, the whole valley beneath would have been filled by a mass of rounded stones and *débris* by such a torrent as that." *Thirdly*, "when the streams are so lively in the distance one might at least expect them not to be stagnant in the foreground, and if we may have no orderly gravel walks, nor gay beds of flowers in our garden, but only large stones and bushes, we might surely have had the pleasantness of a clear mountain stream. But Poussin never allowed mountain streams; nothing but dead water was proper in a classical foreground; so we have the brown pool with a water-lily or two, and a conventional fountain, falling, not into a rocky trough or a grassy hollow, but into a large glassy bowl or tureen." *Fourthly*, "it is not a work in colour at all. It is a simple study in gray and brown, heightened with a red drapery, and cooled with a blue opening in the sky.[1] Indeed,

[1] The above passage is from *Notes on the Turner Gallery* (p. 20), where Mr. Ruskin adds, with reference to the sombre colour of the picture, "Possibly the Goddess of Discord may have had something to do with the matter; and the shadow of her presence may have been cast on laurel bough and golden fruit; but I am not disposed to attribute such a piece of far-fetched fancy to Turner at this period." But in the last volume of *Modern Painters*, published three years later, Mr. Ruskin adopts this discarded hypothesis, and says: "The reason of the gloom, extending, not to the dragon only, but also to the fountain and tree of golden fruit, is this: Although the Hesperides, in their own character, as the nymphs of domestic joy, are entirely bright, yet seen or remembered in sorrow, or in the presence of discord, they deepen distress. Their entirely happy character is given by Euripides:—'The fruit-planted shore of the Hesperides, songstresses, where the ruler of the purple lake allows not any more to the sailor his way, assigning the boundary of Heaven, which Atlas holds; where the ambrosial fountains flow, and the fruitful and divine land increases the happiness of the gods.' But to the thoughts of

unless we were expressly assured of the fact, I question whether we should have found out that these were gardens at all, as they have the appearance rather of wild mountain ground, broken and rocky; with a pool of gloomy water; some heavy groups of trees, of the species grown on Clapham Common (468, p. 351); and some bushes bearing very unripe and pale pippins—approaching in no wise the beauty of a Devonshire or Normandy orchard, much less that of an orange grove, and least of all, of such fruit as goddesses would be likely to quarrel for. It is another notable proof of the terrible power of a precedent on the strongest human mind, that just as Vandevelde kept Turner for twenty years from seeing that the sea was wet, so Poussin kept Turner for twenty years from seeing that the Alps were rosy, and that grass was green" (*Notes on the Turner Gallery*, pp. 19-26, *Modern Painters*, vol. v. pt. ix. ch. x., "The Nereid's Guard").

478. THE BLACKSMITH'S SHOP. *Room XXII.*

Exhibited at the Academy in 1807, when Turner described it as "A Country Blacksmith disputing upon the price of Iron, and the price charged to the Butcher for shoeing his Pony." The picture "seems to have been painted in emulation of Wilkie,[1] and perhaps convinced Turner of his weakness in more delicate figure drawing, and delivered him for ever to the teaching of the clouds and hills" (*Notes on the Turner Gallery*, p. 67). Yet Turner seems to have had an affection for the picture, for he bought it back in 1827 for £147.

Dido, in her despair, they recur under another aspect; she remembers their priestess as a great enchantress; who *feeds the dragon*. . . . This passage Turner must have known well, from his continual interest in Carthage; but his diminution of the splendour of the old Greek garden was certainly caused chiefly by Spenser's describing the Hesperides' fruit as growing first in the garden of Mammon" (pt. ix. ch. x. §§ 22, 23).

[1] There is a story (told in A. A. Watts's Memoir) of Turner's trying to eclipse Wilkie by brightening the colours of this picture. "The writer of the *Life* assures us that 'there is no doubt of the correctness of the story;' but there happens to be just as much doubt of it as may arise from the fact of there being no bright colours *in* the 'Blacksmith's Forge.' It was indeed painted in emulation of the 'Village Politicians,' but Wilkie's picture, exhibited in 1806, could not sustain severe injury from the colour of Turner's, exhibited in 1807" (*Catalogue of the Sketches and Drawings by Turner*, etc., 1858, p. 38, *n.*) Wilkie's "Blind Fiddler" was exhibited in 1807, but was not hung next to this picture.

479. THE SUN RISING IN A MIST. *Room XIV.*

For the circumstances under which this picture by Turner and the "Dido Building Carthage" (498) hang not in the Turner Gallery but beside the Claudes, see under 12, p. 99.

This picture was exhibited at the Royal Academy in 1807, and belongs therefore to Turner's first period (see p. 79), which was distinguished by "subdued colour and perpetual reference to precedent in composition." This effect of sunrise in a mist was a favourite one with Dutch painters, and Turner, when he went to the seashore, painted it in the Dutch manner. A time was to come when he would paint the sun rising no longer in a mist. Yet from the first, the bent of his own mind was visible in his work. He paints no such ideal futilities as are pointed out above in Claude's picture, but fishermen engaged in their daily toil. One of his father's best friends was a fishmonger, whom he often visited: "which gives us a friendly turn of mind towards herring-fishing, whaling, Calais poissardes, and many other of our choicest subjects in after-life." He was the painter not of "pastoral indolence or classic pride, but of the labour of men, by sea and land" (*Modern Painters*, vol. v. pt. ix. ch. ix.)

480. THE DEATH OF NELSON (October 21, 1805).

Turner. Room XXII.

"A magnificent picture in his early manner (exhibited 1808), being remarkable in many ways, but chiefly for its endeavour to give the spectator a complete map of everything visible in the ships *Victory* and *Redoutable* at the moment of Nelson's death-wound." The battle is represented as seen from the mizen starboard shrouds of the *Victory*. To the right is the *Redoutable*, and beyond that the *Téméraire*, the *Bucentaur*, and the *Santa Trinidada*. Nelson has just fallen, and has been carried down from the quarter deck, having been struck by a musket shot from a rifleman in the mizen fore-jib of the *Redoutable*, about half-past one, in the heat of the action; he was carried below and died in the course of the afternoon. The midshipman who afterwards shot the rifleman is preparing to fire.

Turner was doubtless at Margate, on the 22nd of December following, when the *Victory* arrived there with the body of Nelson, "and vowed that Trafalgar shall have its tribute of

memory some day. Which, accordingly, is accomplished—once, with all our might, for its death; twice, with all our might, for its victory (556, p. 406); thrice, in pensive farewell to the old *Téméraire* (524, p. 390), and, with it, to that order of things" (*Notes on the Turner Gallery*, p. 78; *Modern Painters*, vol. v. pt. ix. ch. ix. § 8).

481. SPITHEAD: BOAT'S CREW RECOVERING AN ANCHOR. *Turner. Room XXII.*

Exhibited 1809. The buoy on the left marks the spot where the *Royal George* went down.

482. THE GARRETEER'S PETITION.

Turner. Room B.

Exhibited at the Academy in 1809, with the following lines affixed in the Catalogue—

> Aid me, ye powers! O bid my thoughts to roll
> In quick succession, animate my soul;
> Descend my Muse, and every thought refine,
> And finish well my long, my *long-sought* line.

A poet in his attic consuming "the midnight oil." Notice the Hogarthian touch in the plan of Parnassus and a table of *fasts* pasted on the garret wall: the poet cultivates the Muses without breaking his fast. For the Muses seldom come "when sorest bidden"; Turner himself was to petition them all his life, but his long-sought line was never finished well, and the ambition to become a poet—except in colour—remained a "Fallacy of Hope" to the end.

483. LONDON FROM GREENWICH PARK.

Turner. Room XXII.

Painted in 1809, and engraved for the *Liber Studiorum* (No. 33). "I never know whether most to venerate or lament the strange impartiality of Turner's mind, and the vast cadence of subjects in which he was able to take interest. Who could have supposed that a man capable of climbing those crags of Atlas, would be found next year sauntering in Greenwich Park: that from the fiery dragon he would have turned to peaceful fauns and hinds from the rolling of the Atlantean storm-clouds to the smoke of London chimneys—

from the apples of the Hesperides to the Cider Cellar. So it is, however. He does not show one whit less care, patience, or exertion of power in painting this reach of the river round the Isle of Dogs, than that cataract down the cliff of dragons: nay, in some respects, the Deptford distance is the more elaborate, and certainly the more skilful, for Turner at this time understood it better" (*Notes on the Turner Gallery*, p. 26). The picture was originally in the possession of Mr. Fawkes of Farnley, but was afterwards exchanged by the painter. Mr. Stopford Brooke gives the following description of Turner's "voiceless thought, as I imagined it to have been"—

> The river is a highway of the nations. It is London, and not Greenwich that I draw, and commerce and not war is the source of London. And there she lies along the horizon, filling it from end to end, the mysterious city, full of an impassionating attraction; and rolling over it, the smoke which tells of home, and human labour, and incessant life below. So I will make the smoke beautiful, and bathe St. Paul's in it and all the spire, and wreathe it into the loveliest lines I can draw, and make it the plaything of the wind, until, borne away to the right where the city ceases, it is swept upwards to lose itself in the heavens. But its lighter and fantastic curves are not quiet enough for thought, nor grave enough. So I will dispose above it the clouds of heaven, and their lines shall be various, but firm in ordered array and soft as wind-blown shadows; and higher still there shall be a space of peaceful sky with floating clouds spun into delicate threads of gold, to tell of that which may sit afar in stillness above the smoke and stir of this dim spot (*Notes on the Liber Studiorum*, 1885, p. 89).

484. ST. MAWES, FALMOUTH HARBOUR.

Turner. Room XXII.

Painted about 1809. The small castle on the hill was purchased by Henry VIII. Pendennis Castle is seen in the distance.

485. ABINGDON, BERKSHIRE.

Turner. Room XXII.

Painted about 1810. "A very beautiful example of the painter's most skilful work in his first period; the main lesson to be derived from it being the dignity of the simplest objects, when truly painted, under partial concealment by aerial effects. They must be truly painted, observe, first; the forms

given must be studied with exquisite care, but veiled as far as is needful to give them largeness and mystery. To so singular an extent will the form of things come out gradually *through* the mist as you look long at Turner's effects of this kind, that many of his admirers have thought that he painted the whole scene first, with all its details, and then threw the mist over it. But it is not so; and all efforts to copy Turner on such a plan will end in total discomfiture. . . . The misty appearance is given by resolvedly confusing, altering, or denying the form at the moment of painting it; and the virtue of the work is in the painter's having perfectly clear and sharp conception of all that he chooses to confuse, alter, or deny: so that his very confusion becomes suggestive,—his alteration decorative,—and his denial affirmative: and it is because there is an idea with and in—not *under*—every touch, that we find the objects rising into existence as we gaze" (*Notes on the Turner Gallery*, pp. 27, 28).

486. WINDSOR. *Turner. Room XXII.*

Painted about 1810.

488. APOLLO AND THE PYTHON.

Turner. Room XXII.

This mythological picture appeared five years after the "Hesperides" (477, p. 357)—"another dragon—this time not triumphant, but in death-pang, the Python slain by Apollo. Not in a garden this slaying, but in a hollow, among wildest rocks, beside a stagnant pool. Yet instead of the sombre colouring of the Hesperid hills, strange gleams of blue and gold flit around the mountain peaks, and colour the clouds above them. The picture is at once the type, and the first expression, of a great change which was passing over Turner's mind." That change (see p. 80) was from darkness to light. "He had begun by faithful declaration of the sorrow there was in the world. It is now permitted him to see also its beauty. He becomes, separately and without rival, the painter of the loveliness and light of the creation. Of its loveliness: that which may be beloved in it, the tenderest, kindest, most feminine of its aspects. Of its light: light not merely diffused, but interpreted, light seen pre-eminently in colour." In the colouring of this picture are the

first signs of such a change. "You will see there is rose colour and blue on the clouds, as well as gold." And the subject of the picture is a type of the change. The victory portrayed is "over vapour of many kinds;—Python-slaying in general. Look how the Python's jaws smoke as he falls back between the rocks:—a vaporous serpent."

The subject is the killing of the Python-dragon by Apollo, who

> To preserve the fame of such a deed
> For Python slain, the Pythian games decreed.

Apollo is in the act of shooting, and the figure is perhaps the best of any in Turner's pictures,[1] while the rocks and trees are convulsed with the dying struggles of the monster—

> Envenom'd by thy darts, the monster coil'd,
> Portentous, horrible, and vast, his snake-like form:
> Rent the huge portal of the rocky den,
> And in the throes of death, he tore
> His many wounds in one, while earth
> Absorbing, blacken'd with his gore.[2]

"This monster, the Python, or corrupter, is the treasure, destroyer,—where moth and rust doth corrupt,—the worm of eternal decay. Apollo's contest with him is the strife of purity with pollution; of life with forgetfulness; of love with the grave. I believe this great battle stood, in the Greek mind, for the type of the struggle of youth and manhood with deadly sin—venomous, infectious, irrecoverable sin. Well did Turner know the meaning of that battle; he has told its tale with fearful distinctness. The Mammon dragon was armed with adamant; but this dragon of decay is a mere colossal worm: wounded, he bursts asunder in the

[1] "There is one figure which is admirable, that of Apollo. I do not know whether the great French artist, M. Gustave Moreau, has ever seen this life-like painting, but whenever he does he will appreciate the genius of one of his ancestors" (Chesneau: *The English School*, p. 151).

[2] These were the lines which Turner put to the picture in the Academy Catalogue, ascribing them to "Callimachus." But there is little doubt that they were of his own composition. They are not from Callimachus, but are a combination of the descriptions of two of Ovid's dragons—the Python (*Metamorphoses*, book i.) and the dragon destroyed by Cadmus (book iii.). Something very like a javelin, Cadmus's weapon, is sticking in the dragon, and has reappeared after being painted out, so that it is possible that Turner meant the hero of the picture, in the first instance, to be Cadmus and not Apollo" (see *Monkhouse*, pp. 68, 72).

midst, and melts to pieces rather than dies, vomiting smoke—a smaller serpent-worm rising out of his blood. Alas, for Turner! This smaller serpent-worm, it seemed, he could not conceive to be slain" (*Modern Painters*, vol. v. pt. ix. ch. xi.). The same "serpent-worm" may be seen in other of Turner's pictures; *e.g.* in 505, p. 376.

489. COTTAGE DESTROYED BY AN AVALANCHE.

Turner. Room XXII.

"If the reader will look back for a moment to the 'Abingdon' (485, p. 363), with its respectable country house, safe and slow carrier's waggon, decent church spire, and nearly motionless river, and then return to this avalanche, he will see the range of Turner's sympathy, from the quietest to the wildest of subjects. We saw how he sympathised with the anger and energy of waves: here we have him in sympathy with anger and energy of stones. No one ever before had conceived a stone in *flight*, and this, as far as I am aware, is the first effort of painting to give inhabitants of the lowlands any idea of the terrific forces to which Alpine scenery owes a great part of its character, and most of its forms. Such things happen oftener and in quieter places than travellers suppose. The last time I walked up the Gorge de Gotteron, near Fribourg, I found a cottage which I had left safe two years before, reduced to just such a heap of splinters as this, by some two or three tons of sandstone which had fallen on it from the cliff. There is nothing exaggerated in the picture; its only fault, indeed, is that the avalanche is not vaporous enough. In reality, the smoke of snow rises before an avalanche of any size, towards the lower part of its fall, like the smoke from a broadside of a ship of the line" (*Notes on the Turner Gallery*, p. 29).

490. SNOWSTORM: HANNIBAL AND HIS ARMY CROSSING THE ALPS.

Turner. Room XXII.

This picture, now hardly visible, was exhibited in 1812, when Turner appended to it in the Catalogue his first extract from his "MS. Poem," the "Fallacies of Hope"—the lines having reference to the pillage of Saguntum in 219 B.C., and

Hannibal's expedition into Italy across the Alps in the following year—

> Craft, treachery, and fraud,—Salassian force
> Hung on the fainting rear; then plunder seized
> The victor and the captive,—Saguntum's spoil
> Alike became their prey; still the chief advanc'd,
> Looked on the sun with hope; low, broad, and wan.
> While the fierce archer of the downward year,
> Stains Italy's blanched barrier with storms.
> In vain each pass, ensanguined deep with dead,
> Or rocky fragments, wide destruction roll'd.
> Still on Campania's fertile plains—he thought
> But the loud breeze sobb'd, Capua's joys beware.

The idea was suggested to Turner partly by a picture of the same subject by J. Cozens, partly by a storm at Farnley.[1] "One stormy day," says Mr. Fawkes, "Turner called to me loudly from the doorway, 'Hawkey, Hawkey!—come here, come here! Look at this thunderstorm! Isn't it grand?—isn't it wonderful?—isn't it sublime?' All this time he was making notes of its form and colour on the back of a letter. I proposed some better drawing block, but he said it did very well. He was absorbed—he was entranced. Presently the storm passed, and he finished, 'There!' said he, 'Hawkey; in two years you will see this again, and call it *Hannibal Crossing the Alps*'" (*Thornbury*, ii. 88).

491. HARVEST DINNER, KINGSTON BANK.

Turner. Room XXII.

The Thames at Kingston, reapers at their dinner. Painted about 1809. It is noticeable as showing the breadth of Turner's sympathies that he painted not only shipwrecks and fires at sea, but canal boats and river barges. "A certain class of entirely tame subjects were treated by him even with increased affection after he had seen the full manifestation of sublimity. He had always a great regard for canal boats, and instead of sacrificing these old, and one would have though unentertaining, friends to the deities of storm, he seems to have returned with a lulling pleasure from the foam and danger of the beach to the sedgy bank and stealthy barge

[1] See *Monkhouse*, p. 67. Cozens's picture, exhibited at the Academy in 1776, was entitled "A Landscape, with Hannibal in his March over the Alps, showing to his Army the Fertile Plains of Italy."

of the lowland river. Thenceforward his work which introduces shipping is divided into two classes; one embodying the poetry of silence and calmness, the other of turbulence and wrath" (*Harbours of England*, p. 24).

492. A FROSTY MORNING: SUNRISE.

Turner. Room XXII.

The rigid hoar-frost melts before his beam.
THOMSON'S *Seasons*.[1]

Exhibited in 1813, and one of the best of the pictures in Turner's first manner. "The ground sparkles with frost, and the tall, spindly, bare tree conveys a sense of cold. The tone is beautifully soft, mellow, and subdued. The yellow, cloudless sky, the crushed crisp grass, and the dead weeds are all perfectly painted" (*Thornbury*, i. 295). Mr. F. E. Trimmer, the son of Turner's old friend and executor, gives the following reminiscences about this picture. Turner, when living at Richmond, had, "besides his boat, a gig and an old horse; an old crop-eared bay horse, or rather a cross between a horse and a pony. In this gig he used to drive out sketching. He has immortalised his old Crop-ear in his 'Frosty Morning.' Both horses are taken from Crop-ear. Turner could not paint a horse; still, he has been very happy in catching the stiffness of old Crop-ear's forelegs, and on this subject of horses, I once asked Turner, long afterwards, if Gilpin had not painted the horse in 'Hannibal Crossing the Alps,' and he said it was his own design, and

[1] Mr. Alfred Hunt, the artist, has instanced this picture as a good illustration of "imaginative composition" in landscape: "Its title tells us what the painter enjoyed and intended us to enjoy. His figures form part of a scheme which in colour unites them, cart, horses, and all, with the morning light, and in form with the leafless trees; with the line of distance—itself cunningly linked to the hedgerow and cart by spaces and depressions—and with the lines of hoar-frost on the ground. It will be seen at once that this is done at the cost of perfect and elaborate likeness of figures and horses. They tell their story, we are content with them exactly where they are, but they would strike us as dolls and toy horses if every touch of them did not fit into the landscape design. Indeed, the shapes to which the stress of composition made Turner reduce the human form as well as that of many a less noble animal are often ridiculous if we choose to look at them apart from the rest of the picture; but that is just what we do not choose; and if we did, and possessed any true landscape feeling, we should only feel with Mr. Ruskin that we should be sorry to see them better" (*Nineteenth Century*, February 1891).

that no painter had ever touched any picture of his. The Frost Piece was one of his favourites. Once he talked of giving it to my father, who greatly prized it. He said he was travelling by coach in Yorkshire, and sketched it *en route*. There is a stage-coach in the distance that he was on at the time. My father told me that when at Somerset House (in the Academy Exhibition) it was much brighter, and made a great sensation. It was over the fireplace in his gallery. The girl with the hare over her shoulders, I have heard my father say, reminded him of a young girl whom he occasionally saw at Queen Anne Street, and whom, from her resemblance to Turner, he thought a relation. The same female figure appears in his 'Crossing the Brook'" (497, p. 371).

493. THE DELUGE (exhibited 1813).

Turner. Room XXII.

Meanwhile the south wind rose, and with black wings
Wide hovering, all the clouds together drove
From under heaven . . .
. . . the thicken'd sky
Like a dark ceiling stood, down rushed the rain
Impetuous, and continued till the earth
No more was seen. MILTON'S *Paradise Lost.*

494. DIDO AND ÆNEAS LEAVING CARTHAGE ON THE MORNING OF THE CHASE.

Turner. Room XXII.

One of Turner's twenty Carthaginian pictures, and one of the first of his works in which he introduced his favourite stone pines. The "brown demon," as Mr. Ruskin calls it, is very conspicuous in this and the next picture. They were both exhibited in 1814, when the following lines were given in the Catalogue to this one—

When next the sun his rising light displays,
And gilds the world below with purple rays,
The Queen, Æneas, and the Tyrian Court
Shall to the shady woods, for sylvan game, resort.

DRYDEN'S *Æneid*, bk. iv.

495. "APULEIA IN SEARCH OF APULEIUS."

Turner. Room XXII.

Exhibited at the British Institution 1814, when the reference in the Catalogue was to Ovid's *Metamorphoses*.[1] In the foreground are Apuleia and her companions, and some peasants reposing in the shade of a tree. In this part of the foreground is inscribed on the picture, *Apuleia in search of Apuleius, learns from the swain the cause of his metamorphosis;* whilst one of the peasants is pointing to the name *Apuleius* carved in the bark of a tree. For the story was that a shepherd of Apulia (*Appulus pastor*, wrongly called Apuleius by Turner) invaded the haunts of some dancing nymphs and insulted them so grievously that he was changed into a wild olive tree for his rudeness. Turner adds to the story that his wife went in search of him, and learnt, as described above, the reason of his transformation—

> He mocked the nymphs with imitated bound,
> With rustic coarseness both of word and deed;
> Nor was he silenced till he met his meed:
> Bark clasped his throat and silenced his rough tongue,
> And now the oleasters . . .
> In bitter berries and rough saps retain
> The rudeness of Apulia's shepherd swain.

496. BLIGH SAND, NEAR SHEERNESS.

Turner. Room XXII.

Painted in 1809, but not exhibited till 1815, when Turner refused to sell it to his old detractor, Sir George Beaumont. "It is a fine picture of its class; and has more glow in its light, and more true gloom in its dark, than the great sea-pieces we have already seen (472 and 476, pp. 353, 355). But the subject is wholly devoid of interest: the fishing-boats are too far off to show their picturesque details; the sea is too low

[1] The reference is to Book xiv., 517-526 ("Appulus has illa pastor," etc). Apuleia and Apuleius are characteristic misreadings by Turner of his text, and have caused much confusion in descriptions of this picture. In translations of Ovid the shepherd is called "a shepherd of Apulia." Turner evidently took the name of the country for the name of a woman, and confounded "Appulus" with "Apuleius" (the author of the *Metamorphosis, or the Golden Ass*). This ingenious solution of the difficulty is taken from Mr. Monkhouse's *Turner*, p. 69 (who, however, is hardly correct in speaking of "the story of Appulus").

to be sublime, and too dark to be beautiful; and the shore is as dull as sand can be" (*Notes on the Turner Gallery*, p. 30).

497. CROSSING THE BROOK. *Turner. Room XXII.*

A view of the Tamar which divides Devonshire and Cornwall, looking towards Plymouth, with the bridge above Calstock in the middle distance. One of the culminating works in the artist's first period—"glorious in composition, and perfect in all that is most desirable and most ennobling in art." Note the beautiful expression of "tender diffused daylight over a wide and varied landscape. The painting of the middle distance, *i.e.* the river-side, the bridge, the brewery, the wooded bank traversed by glistening brook and shadow-crossed pathway, is admirable in ease of execution and suggestion of detail. Beyond, the river winds seaward in soft lines of gray light. Above all, the summer cloud rises and spreads itself along the slow-moving currents of upper air with exquisite buoyancy" (A. W. Hunt in *English Art in the Public Galleries*, p. 77). In sentiment the picture is full of the painter's enjoyment of the loveliness of quiet English scenery. "We shall see nothing finer than this if we stay till sundown," said Turner, as some wide distance such as this burst upon his view, "because we can't; let us go home." The picture was exhibited in 1815. His tour to Plymouth was made in 1812, in company with Mr. Cyrus Redding, who has left an interesting account of the way in which Turner's glance "commanded in an instant all that was novel in scenery, and stored it in his memory with wonderful felicity, placing his pictorial memoranda on a sheet of letter-paper, quite unintelligible to others." One of these memoranda—a sketch for the tree on the left—may be seen in the Water-colour Room (First Period, No. 16: see Mr. Ruskin's Catalogue, p. 8). "Meeting him in London one morning," continues Mr. Redding, "he told me that if I would look in at his gallery I should recognise a scene I well knew, the features of which he had brought from the west. I did so, and traced, except in a part of the front ground, a spot near Newbridge, on the Tamar, we had visited together" (*Thornbury*, i. 204). Mr. Hunt notices as an example of Turner's love of local truth, and his way of accepting and finding use for it, "the foreground, which provokes the thought of composedness more than any other part of the picture (for the stones in the stream have a look of classical polish about them).

The square, smooth blocks of granite tell of a quarry close by,—well worked in his time—and may be seen at this day with the brook flowing amongst them." On the other hand "the facts of an actually existing scene have been a little overmuch bent, like the fir-tree bough on the left, to the painter's will. The vision of that extreme distance involves exaggeration of the height of the ground from which the view is gained, and this exaggeration is perhaps the cause of a slight look of compression in the thicket on the near hill-side, which we seem able to see through, and over, and under, in a slightly confusing way." And note lastly, that like the other pictures in Turner's first period, it is "scarcely to be looked upon as a piece of colour; it is an agreeable, cool, gray rendering of space and form, but it is not colour,—being, indeed, painted in nothing but gray, brown, and blue, with a point or two of severe local colour in the figures" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 42, sec. ii. ch. ii. § 18, sec. vi. ch. i. § 15; *Pre-Raphaelitism*, in *O. O. R.*, i. 276).

498. DIDO BUILDING CARTHAGE. *Room XIV.*

For the circumstances under which this picture by Turner, and "The Sun Rising in a Mist" (479), hang here among the Claudes, see under 12, p. 99.

From the technical point of view this is not one of Turner's best pictures. It was exhibited in 1815, and belongs therefore to his first period, when he had still not completely exorcised "the brown demon." The picture, says Mr. Ruskin, "is quite unworthy of Turner as a colourist," "his eye for colour unaccountably fails him,"[1] and "the foreground is heavy and evidently paint, if we compare it with genuine passages of Claude's sunshine" (*Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 45, sec. ii. ch. i. § 13, ch. ii. § 18).

But there is a noble idea in the picture. Dido, Queen of Carthage, surrounded by her people, and with plans and papers about her, is superintending the building of the city which was to become the great maritime power of the ancient world. "The principal object in the foreground (on the left) is a group

[1] It may be worth noting that, according to the son of Turner's friend, Trimmer, this picture "had an entire new sky painted at the desire of Lawrence and other brother artists, who, when he had altered it, said the picture was ruined" (Thornbury's *Life of Turner*, i. 175).

of children sailing toy boats. The exquisite choice of this incident, as expressive of the ruling passion which was to be the source of future greatness, in preference to the tumult of busy stone-masons or arming soldiers, is quite as appreciable when it is told as when it is seen,—it has nothing to do with the technicalities of painting; a scratch of the pen would have conveyed the idea and spoken to the intellect as much as the elaborate realisations of colour. Such a thought as this is something far above all art; it is epic poetry of the highest order"[1] (*Modern Painters*, vol. i. pt. i. sec. i. ch. vii. § 2).

500. THE FIELD OF WATERLOO (June 18, 1815).

Turner. Room XXII.

Exhibited in 1818, with the following quotation from Byron (*Childe Harold*, iii. 28) affixed in the Catalogue—

> Last noon beheld them full of lusty life,
> Last eve in beauty's circle proudly gay,
> The midnight brought the signal-sound of strife,
> The morn the marshalling in arms,—the day
> Battle's magnificently stern array!
> The thunder-clouds close o'er it, which, when rent,
> The earth is cover'd thick with other clay,
> Which her own clay shall cover, heap'd and pent,
> Rider and horse,—friend, foe,—in one red burial blent!

501. THE MEUSE: ORANGE-MERCHANTMAN GOING TO PIECES ON THE BAR.

Turner. Room XXII.

Exhibited 1819. Boats are unloading the wreck, and fishermen picking up oranges in the river. *A propos* of Turner's boyhood in Maiden Lane, Covent Garden, with "magnificence of oranges in wheelbarrows round the corner," Mr. Ruskin remarks how the painter never forgot his early impressions.

[1] "The great Latin poet has described in exquisite lines, and the great English painter has with scarcely less skill placed on canvas, the august beginning of a once mighty State, the child of a world-wide and colonising Power, herself a future queen of commerce and a competitor for Empire, with her rising walls and her splendid harbour, with her busy population and her young sons sailing their mimic ships in the quiet waters—a picture which, whether we turn to the poet or the painter, fills the mind with delight and suggests a thousand fancies of Imperial grandeur and beauty" (Lord Carnarvon: "Australia in 1888" in the *Fortnightly Review*, March 1889).

"Enchanted oranges gleam in Covent Gardens of the Hesperides (477); and great ships go to pieces in order to scatter chests of them on the waves (*Modern Painters*, vol. v. pt. ix. ch. ix. § 4).

502. ENGLAND: RICHMOND HILL, ON THE PRINCE REGENT'S BIRTH-DAY.

Turner. Room XXII.

Which way, Amanda, shall we bend our course?
The choice perplexes. Wherefore should we choose?
All is the same with thee; say, shall we wind
Along the streams? or walk the smiling mead?
Or court the forest glades? or wander wild
Among the waving harvests? or ascend,
While radiant summer opens all its pride,
Thy hill, delightful Shene? THOMSON.

The figures here—especially that of the giraffe-like lady to the left of the central group—are amongst the worst that Turner perpetrated; but the badness of his figure-drawing must already have attracted every visitor's attention. What is curious, is that his figures became worse as his pictures became better. Thus in his earlier works his figure-drawing is often vigorous and effective, see *e.g.* the "Calais Pier" (472, p. 353) and the "Python" (488, p. 364). This picture was exhibited in 1819, and belongs to his first manner, but the figures in pictures of twenty years later are no better, and are far more incomplete. With regard to which matter, the reader may minimise the offence caused by this singular defect if he remembers the following considerations pointed out by Mr. Ruskin. *First*, as far as the want of drawing (as distinguished from bad drawing) goes, that is necessary in order to give truth of space: "for it is totally impossible that if the eye be adapted to receive the rays proceeding from the utmost distance, and some partial impression from all the distances, it should be capable of perceiving more of the forms and features of near figures than Turner gives." *Secondly*, it may be doubted whether really good figure-painting, which can only be attained by long application, is possible to a great landscape-painter; and if not, is it not as well to make no laborious attempt? This explains the sketchiness, but not the awkwardness, of Turner's figures—which remains inexplicable by the side of his exquisite sense of grace and proportion in other forms. Con-

stantly, for instance, he makes the head a foot too high, as in the figure of Apollo in the "Bay of Baiæ" (505, p. 376): legs that will not join the trunk are frequent also; but his favourite mismanagement of all is the putting one eye an inch or two higher than the other. "All that I can guess," says Mr. Ruskin, "is that he had got so much into the habit of weaving natural forms—rocks, boughs, and waves—into exactly the shapes that would best help his composition, that when he came to an unsubduable form in man or animal, he could not endure the resistance, and lifted features out of their places, as he would have raised or dropped one window in a tower, whose equalities tormented him, and wrung a neck as remorselessly as he would have twisted a bough, to get it into the light or shade he wanted" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. iv. § 8; *Notes on the Turner Gallery*, pp. 61-67).[1]

504. ROME: THE ARCH OF TITUS AND THE CAMPO VACCINO, SEEN FROM THE COLOSSEUM. *Turner. Room XXII.*

Painted about 1820, from a sketch made in Rome in 1819, but never exhibited.

> The Forum, where the immortal accents glow,
> And still the eloquent air breathes—burns with Cicero!
> The field of freedom, faction, fame, and blood:
> Here a proud people's passions were exhaled,
> From the first hour of Empire in the bud,
> To that when further worlds to conquer failed.
>
> There is given
> Unto the things of earth, which Time hath bent,
> A spirit's feeling; and where he hath leant
> His hand, but broke his scythe, there is a power
> And magic in the ruined battlement,
> For which the palace of the present hour
> Must yield its pomp, and wait till ages are its dower.
>
> BYRON: *Childe Harold*, iv. 112, 113, 129.

[1] The following passage from Mr. Frith's *Autobiography* (i. 130) is interesting in this connection: "Many a time I have benefited by Turner's wonderful knowledge of light and shade; and though I confess the drawing of the figures in his pictures is often funny enough, he was quick to see and point out errors in the action and drawing of mine, and more than once he has taken his brush and corrected a piece of foreshortening that had mastered me."

505. THE BAY OF BAIÆ, WITH APOLLO AND THE SIBYL.

Room XXII.

Waft me to sunny Baiæ's shore.

This quotation, put by Turner to the picture when he exhibited it in 1823, marks that spirit of exultation in the splendour and gladness of the world which was characteristic of his second period (see p. 79). It is a picture of one of the most beautiful spots in Italy—"the bay with the gracious splendour of blue sea, which made the Roman nobles build palaces round it." Horace celebrated it as without a rival in the world: *nullus in orbe sinus Baiis prælucet amœnis* (Epist. i. 1, 83), and on a stone to the left Turner puts another tribute from Horace: *liquidæ placuere Baiæ* (Odes, iii. 4, 24). The castle of Baiæ, from which the bay takes its name, is seen on the right; and on the opposite side, is the distant Pozzuoli, the Puteoli of the Romans. But in the details it is a Baiæ of Turner's own creation,[1] which he has bathed with all his loveliest light, and upon which he has lavished all his powers of rendering the exceeding intricacy of nature's foregrounds. Mr. Ruskin says of this picture, and of the "Mercury and Argus" (now in a foreign collection): "Often as I have paused before these noble works, I never felt on returning to them as if I had ever seen them before. . . . For the foregrounds of Turner are so united in all their parts that the eye cannot take them by divisions,[2] but is guided from stone to stone and bank to bank, discovering truths totally different in

[1] There is an interesting story attached to the "splendid falseness" of the scene. Turner's friend, Jones, having discussed the picture with a traveller fresh from the spot, wrote on the frame *splendide mendax*. Turner saw it, and laughed. His friend told him that where he had planted some hills with vineyards, there was nothing in reality but a few dry sticks. Turner smiled, and said it was all there, and that all poets were liars. The inscription remained on the frame of the picture for years; Turner never removed it (*Thornbury*, i. 229).

[2] "The following procedure will, I think, under these circumstances, be found serviceable. Take a stiff piece of pasteboard, about eight inches square, and cut out in the centre of it an oblong opening, two and a half inches by three. Bring this with you to the picture, and standing three or four feet from it, according to your power of sight, look through the opening in the card at the middle distance, holding the card a foot or two from the eye, so as to turn the picture, piece by piece, into a series of small subjects. Examine these subjects quietly, one by one; sometimes holding the opening horizontal, sometimes upright, according to the bit you are examining, and you will find, I believe, in a very little while, that

aspect according to the direction in which it approaches them, and approaching them in a different direction, and viewing them as part of a new system every time that it begins its course at a new point" (*Modern Painters*, vol. i. pt. ii. sec. iv. ch. iv. § 29). True to nature in its infinite variety, it is true also in its rendering of the refinement of natural forms. "Examine, for example, carefully, the drawing of the brown tendrils and lighter leaves which encompass the stem of the tree on the left, then the bough drawing, spray by spray, in the trees themselves, then the little bit of bay underneath the Castle of Baiæ, just close to the stems; go afterwards to the 'View of Clapham Common' (468, p. 351), and you will feel the change sufficiently (from Turner's first to his second manner)."

Turning now from the details of the landscape to the general sentiment of the picture, one may notice in it a strange sense of desolation. "The gods sit among the ruins, but do not attempt to mend any, having apparently come there as tourist gods. Though there are boats and figures on the shore, and a shepherd on the left, the greater part of the landscape is very desolate in its richness—full of apples and oranges, with nobody to eat them; of pleasant waters, with nobody to drink; of pleasant shades, with nobody to be cool; only a snake and a rabbit for inheritors of all that dominion of hill and forest:—we perceive, however, with consternation, by the two streams which have been diverted from the river to fall through the arches of the building near the bridge, that Nobody must have succeeded in establishing a mill among the ruins. Concerning which, it must be remembered that, though Turner had now broken through accepted rules of art, he had not broken through the accepted laws of idealism; and mills were, at this time, necessary and orthodox in poetical landscape, being supposed to give its elements, otherwise ethereal and ambrosial, an agreeable earthly flavour, like truffles in pies" (see, for instance, Claude's equally ideal mill, XIV. 12, p. 98). But if we examine the two figures in the foreground, "we shall presently accept this beautiful desolation of landscape with better understanding." It is a picture of the Bay of Baiæ; of the sunshine of the south, that is, and of the beauty of the earth. But also of "the story of Apollo and the

each of these small subjects becomes more interesting to you, and seems to have more in it, than the whole picture did before" (*Notes on the Turner Gallery*, p. 41).

Sibyl," that is, "of wasted splendour, of haggard beauty, and of abiding fear." For "this Cumæan Sibyl, Deiphobe, was in her youth beloved by Apollo, and when he promised to grant her whatever she would ask, she took up a handful of earth, and asked that she might live for as many years as there were grains of dust in her hand. She obtained her petition, and Apollo would have given her also perpetual youth, in return for her love; but she denied him, and wasted into the long ages—known at last only by her voice. We are thus led to think of her here, as the type of the ruined beauty of Italy; foreshowing, so long ago, her low murmurings of melancholy prophecy, with all the unchanged voices of her sweet waves and mountain echoes." And there is another lesson of the vanity of human life in the picture still. The fable seems to have made a strong impression on Turner's mind. He had painted Lake Avernus long ago (463, p. 351), and he painted it again in "The Golden Bough" (371, now at Dublin). In that picture, as in this, there is a snake in the foreground among the fairest leafage, a type of the terror, or temptation, which is associated with the lovely landscapes. "In the midst of all the power and beauty of nature, he still saw his death-worm writhing among the weeds. A little thing now, yet enough: Apollo giving love; but not youth, nor immortality" (*Notes on the Turner Gallery*, pp. 38-43; *Modern Painters*, vol. v. pt. ix. ch. xi. §§ 12, 26).

506. CARTHAGE: DIDO DIRECTING THE EQUIPMENT OF THE FLEET.

Room XXII.

> The bright sun was in the firmament,
> A thousand shadows of a thousand hues
> Chequering the clear expanse.
>
> ROGERS: *Italy.*

Another of the numerous pictures of Carthaginian history which Turner painted—a subject which had taken a deep hold of his imagination; partly because of the type he saw in Carthage of the vain pursuit of wealth, partly because she was a prototype to him of the naval empire of England. The alternative title was the "Morning of the Carthaginian Empire"; and notice that in this picture, exhibited in 1828, the same incident of children sailing toy-boats (in the foreground to the right) is introduced as in the "Dido Building Carthage,"

or "Rise of the Carthaginian Empire" (XIV. 498, p. 372), exhibited thirteen years previously. The companion picture, the "Decline of the Carthaginian Empire" (499), exhibited in 1817, is now at Manchester.

507. *SCENE FROM BOCCACCIO.*

This picture, as well as most of those by Turner which are not publicly exhibited, belongs to the worst period of his Academy pictures (see p. 81). "Of the peculiar, and almost the only serious weakness of Turner's mind—with respect to *figures*—this," says Mr. Ruskin, "and the Shadrach, Meshach, and Abednego" (517, below), are very lamentable instances. Except as subjects for curious study, they are of no value whatsoever" (*Notes on the Turner Gallery*, p. 43).

508. ULYSSES DERIDING POLYPHEMUS.

Turner. Room XXII.

Ulysses having escaped from the monster Polyphemus by blinding him when he slept, is putting out to sea at sunrise.[1] Close into the shore are the remains of the fire in which Ulysses and his companions heated the olive staff with which they put out the monster's eye. The sailors flock up the masts to unfurl sail; the oars are thrust out to force the galley forward; the flags—one bearing Ulysses's name, the other depicting the siege of Troy—flaunt boastfully, whilst in the distance is the rest of the fleet, ready to join in the flight. Ulysses himself, being now safely off to sea, waves the blazing olive tree and taunts the distant giant. The gods assist Ulysses in his flight, and a shoal of sea-nymphs urge his vessel on. Meanwhile the monster Polyphemus is seen sprawling his huge bulk on the top of the cliff—

> While raging he repeats his cries,
> With hands uplifted to the starry skies.

This, says Mr. Ruskin, is the central picture in Turner's career, the one, that is, in which his special powers are seen in their perfection; "and it is in some sort a type of his own destiny. He had been himself shut up by one-eyed people—he had seen his companions eaten in the cave by them (many a painter of good promise had fallen by Turner's side in those

[1] The Official Catalogue originally described the picture as a *sunset*, and the same misapprehension occurs in Mr. Monkhouse's recent *Life* of Turner, where, in describing this picture, he speaks of "the dying sun."

early toils of his); at last, when his own time had like to have come, he thrust the rugged pine-trunk, all a-blaze (rough nature, and the light of it), into the faces of the one-eyed people, left them tearing their hair in the cloud-banks, got out of the cave in a humble way, under a sheep's belly (helped by the lowliness and gentleness of nature, as well as by her ruggedness and flame)—and so got away to open sea as the dawn broke over the Enchanted Islands."

The time, it should be noted, "is necessarily morning—the Cyclops had been blinded as soon as he slept; Ulysses and his companions escaped when he drove out the flock in the early morning, and they put instantly to sea. The somewhat gloomy and deeply coloured tones of the lower crimson clouds, and of the stormy blue bars underneath them, are always given by Turuer to skies which rise over any scene of death, or one connected with any deathful memories.[1] But the morning light is unmistakably indicated by the pure whiteness of the mists, and upper mountain snows, above the Polyphemus; at evening they would have been in an orange glow. Moreover in the distance is Apollo,—his horses are rising beyond the horizon (see under X. 53, p. 145), but above it, gaining somewhat of a victory over vapour, it appears." (The chariot and horses of the God of Day were once, Mr. Ruskin tells me, more visible than they are now.) "The white column of smoke which rises from the mountain slope is a curious instance of Turner's careful reading of his text (I presume him to have read Pope only)[2]—

[1] "The very sign in heaven itself, which, truly understood, is the type of love, was to Turner the type of death. The scarlet of the clouds was his symbol of destruction. In his mind it was the colour of blood." So he used it in the "Fall of Carthage" (499, now at Manchester). Note his own written words, "While o'er the western wave the *ensanguined* sun," etc. Other instances are the drawing of Goldau, the Slave-ship, the Napoleon at St. Helena, and the *Témeraire* (524) (see *Modern Painters*, vol. iv. pt. v. ch. xviii. § 24; vol v. pt. ix. ch. xi. § 31 *n.*)

[2] Thornbury relates a story in this connection which is amusingly characteristic of "the secretive sort of fun" with which Turner "loved to mystify busy-bodies and dilettanti." Turner was at a dinner-party where this picture was the theme of some idle talk. "Come now," said Turner, "I bet you don't know where I took the subject from." "From the *Odyssey*, of course," replied his fellow-guest. "Odyssey!" grunted Turner, bursting into a chuckle; "not a bit of it! I took it from Tom Dibdin. Don't you know the lines—

He ate his mutton, drank his wine,
And then he poked his eye out.'

> The land of Cyclops lay in prospect near,
> The voice of goats and bleating flocks we hear,
> And from their mountains rising smokes appear.

Homer says simply: 'We are so near the Cyclops' land, that we could see smoke, and hear the voices, and the bleating of the sheep and goats.' Turner was, however, so excessively fond of opposing a massive form with a light wreath of smoke (perhaps almost the only proceeding which could be said with him to have become a matter of recipe) that I do not doubt we should have had some smoke at any rate, only it is made more prominent in consequence of Pope's lines. The Cyclops' cave is low down at the shore—where the red fire is—and, considering that Turner was at this time Professor of Perspective to the Royal Academy, and that much outcry has lately been raised against supposed Pre-Raphaelite violations of perspective law, I think we may not unwarrantably inquire how our Professor supposed that *that* Cyclops could ever have got into *that* cave. For the naval and mythological portion of the picture, I have not much to say: its real power is in its pure nature, and not in its fancy. If Greek ships ever resembled this one, Homer must have been a calumnious and foul-mouthed person in calling them continually 'black ships'; and the entire conception so far as its idealism and water-carriage are concerned, is merely a composition of the Lord Mayor's procession with a piece of ballet-scenery. The Cyclops is fine, passionate enough, and not disgusting in his hugeness; but I wish he were out of the way, as well as the sails and flags, that we might see the mountains better. The island rock is tunnelled at the bottom—on classical principles. The sea grows calm all at once, that it may reflect the sun; and one's first impression is that Leucothea is taking Ulysses right on the Goodwin Sands. But, granting the local calmness, the burnished glow upon the sea, and the breezy stir in the blue darkness about the base of the cliffs, and the noble space of receding sky, vaulted with its bars of cloudy gold, and the upper peaks of the snowy Sicilian promontory, are all as perfect and as great as human work can be. This sky is beyond comparison the finest that exists in Turner's oil paintings. Next to it comes that of the 'Slaver,' and third, that of the '*Téméraire*'" (*Notes on the Turner Gallery*, pp. 46, 47). These skies of Turner's have the same gorgeous colouring that Shelley loved (*cf.* under 548, p. 404).

Half the sky
Was roofed with clouds of rich emblazonry,
Dark purple at the zenith, which still grew
Down the steep west into a wondrous hue
Brighter than burning gold.

Julian and Maddalo.

510. PILATE WASHING HIS HANDS.

Exhibited at the Academy in 1830. *Turner. Room B.*

511. VIEW OF ORVIETO. *Room XXII.*

Painted at Rome in 1829, and exhibited at the Academy next year. "Once a very lovely picture, and still perfect in many parts: the tree, perhaps, the best bit of foliage painting in the rooms" (*Notes on the Turner Gallery*, p. 47). The picture brings out admirably, too, the chief characteristic of Orvieto, its situation on a sheer rock, and its imposing aspect, as it rises from the level plain upon that mass of rock among the Apennines. "Orvieto is built upon the first of those huge volcanic blocks which are found like fossils embedded in the more recent geological formations of central Italy. . . . Their advanced guard, Orvieto, stands up definite and solid, an almost perfect cube, with walls precipitous to north and south and east, but slightly sloping to the westward. At its foot rolls the Paglia, one of those barren streams which swell in winter with the snows and rains of the Apennines, but which in summer time shrink up and leave bare beds of sand and pestilential cane-brakes to stretch irregularly round their dwindled waters. The weary flatness and utter desolation of this valley present a sinister contrast to the broad line of the Apennines, swelling tier on tier from their oak-girted basements, set with villages and towers, up to the snow and cloud that crown the topmost crags. The time to see this landscape is at sunrise; and the traveller should take his stand upon the rising ground over which the Roman road is carried from the town—the point, in fact, which Turner has selected for his vague and misty sketch in our Gallery" (J. A. Symonds: *Sketches in Italy*).

512. CALIGULA'S PALACE AND BRIDGE.

Room XXII.

The Bay of Baiæ seems to have impressed Turner deeply as the chief site of the ruins of the luxury and power of Rome.

In the "Apollo and the Sibyl" (505, p. 376), exhibited in 1823, he painted it as the scene of Apollo's gift of love, but not of immortality; in this picture, exhibited in 1831, it is the scene of another "Fallacy of Hope"—children sporting with goats upon the ruins of the palace and bridge which were the monument of a Roman emperor's pride and power.[1] For Caligula, in order to confute a prophecy that he would no more be emperor than he could drive his chariot across the Bay of Baiæ, had constructed a bridge of boats from the mole at Puteoli across the bay to Baiæ, upwards of three Roman miles, and he both rode and drove over it. Yet

> What now remains of all the mighty bridge
> Which made the Lucrine like an inner pool,
> Caligula, but massy fragments left
> As monuments of doubt and ruined hopes,
> Yet gleaming in the morning's ray, that tell
> How Baiæ's shore was loved in times gone by.
>
> *Fallacies of Hope.*

Mr. Ruskin calls this composition "a nonsense picture," and it is worthy of note that Turner has here mistaken his text. Caligula's bridge was a temporary one of boats; but Turner has assumed that a solid structure, similar to that of the mole (which Antoninus Pius restored), was continued completely across the bay.

513. THE VISION OF MEDEA. *Room XXII.*

Painted in Rome in 1829, and exhibited at the Academy in 1831, this picture belongs to Turner's "second period"—the period of colour, of which the first gleams are discernible in the "Apollo" (488). The following quotation, which Turner affixed in the Catalogue, shows how the story of Medea connected itself in his mind with his haunting conception of the "Fallacies of Hope"—

> Or Medea, who in the full tide of witchery
> Had lured the dragon, gained her Jason's love,
> Had fill'd the spell-bound bowl with Æson's life,
> Yet dash'd it to the ground, and raised the poisonous snake

[1] The goats were introduced (according to *Thornbury*, i. 319), with Turner's consent, by Mr. E. Goodall, the engraver. But see under 492, p. 368.

> High in the jaundiced sky to writhe its murderous coil,
> Infuriate in the wreck of hope, withdrew,
> And in the fired palace her twin offspring threw.

For Medea, a princess of Colchis, and a mighty enchantress, had lulled to sleep the dragon which guarded the Golden Fleece (471, p. 352) when Jason came in search of it, and so she had won his love. And for ten years they lived in married tenderness, till Jason proved unfaithful to her, and she, *infuriate in the wreck of hope*, killed her two children; and having harnessed the dragons of evil passions, which once she had lulled to sleep, she fled through the air and went her way. She is here represented "performing an incantation; on the ground by her side are the three Fates; immediately above and behind them appears to be her dragon-chariot with her twins; the chariot is also represented in the clouds above to the left, where Medea is again seen in the act of throwing her children into the fired palace below" (Official Catalogue).

514. *WATTEAU PAINTING.* *Turner.*

This and the following picture (515) were exhibited at the Academy in 1831. Note the introduction of an artist's name into the title as an instance of Turner's interest in the work of other painters. We have already seen "*Canaletto* painting" (XXII. 370, p. 309), and *cf.* "Port *Ruysdael*" (XXII. 536, p. 401).

515. *LORD PERCY UNDER ATTAINDER*, 1606.

A poor picture by Turner, exhibited in 1831.

516. CHILDE HAROLD'S PILGRIMAGE.

Turner. *Room XVII.*

One of the most important pictures in the rooms both for its own beauty and as showing the drift of the painter's mind. "Turner painted," says Mr. Ruskin, "the labour of men, their sorrow, and their death. This he did nearly in the same tones of mind which prompted Byron's poem of 'Childe Harold'; and the loveliest result of his art, in the central period of it, was an effort to express on a single canvas the meaning of that poem. It may now be seen, by a strange coincidence, associated with two others, 'Caligula's Bridge' (512, p. 382) and 'Apollo and the Sibyl' (505, p. 376); - the one illustrative of the vanity

of human labour, the other of the vanity of human life." The general motives of the picture are described in the quotation from Byron which Turner himself affixed to it—

> And now, fair Italy,
> Thou art the garden of the world, the home
> Of all art yields and nature can decree—
> Even in thy desert what is like to thee?
> Thy very weeds are beautiful, thy waste
> More rich than other climes' fertility,
> Thy wreck a glory, and thy ruin graced
> With an immaculate charm which cannot be defaced.
> *Childe Harold:* iv. 26.

In the spirit of these lines Turner set himself to paint the ancient ruin, the mediæval convent and walled town, the modern life—and the sun going down alike upon the glorious wreck of the past, and upon the fascinating out-door life of the present Italy. It is interesting to go from this painted poem —done in 1832, when Turner was fifty-seven—to see him, "as a boy, at work with heavy hand and undiverted eye, on the dusty Clapham Common road" (468, p. 351), or as a young man watchful of Jason's footstep over the dry bones to the serpent's den (471, p. 352). "Age usually makes men prosaic and cold; but in Turner the course of advancing mind was the exact reverse of this. And thus the richest and sweetest passages of Byron, which usually address themselves most to the imagination of youth, became an inspiration to Turner in his later years: and an inspiration so compelling, that, while he only illustrated here and there a detached passage from other poets, he endeavoured, as far as in him lay,[1] to delineate the whole mind of Byron."

With regard to Turner's treatment of his subject, "the landscape on the right-hand portion of the picture is ex-

[1] "The illustration is imperfect," adds Mr. Ruskin, "just because it misses the *manliest* character of Byron's mind; . . . and, beautiful as the dream may be, Turner but joins in the injustice too many have done to Byron, in dwelling rather on the passionate than the reflective and analytic elements of his intellect. . . . Turner was strongly influenced, from this time forward, by Byron's love of nature; but it is curious how unaware he seems of the sterner war of his will and intellect; and how little this quiet and fair landscape, with its delicate ruin and softened light, does in reality express the tones of thought into which Harold falls oftenest in that watchful and weary pilgrimage" (*Notes on the Turner Gallery*, p. 52). For a further statement of Mr. Ruskin's estimate of Byron, the reader may refer to *Fiction, Fair and Foul*, in *O.O.R.* vol. ii.

quisitely beautiful—founded on faithful reminiscences of the defiles of Narni, and the roots of the Apennines, seen under purple evening light. The tenderness of the mere painting, by which this light is expressed, is not only far beyond his former work, but it is so great that the eye can hardly follow the gradations of hue; it can feel, but cannot trace them. On what mere particles of colour the effect depends, may be well seen in the central tower of the distant city, on the hill beyond the bridge. The side of it turned away from the light receives a rosy reflection from the other buildings in the town; and this reflection will be found, on looking close, to be expressed with three touches of vermilion, laid on the blue distant ground, the touches being as fine as the filament of a feather. It is very interesting to walk back from this 'Childe Harold' to the 'View on Clapham Common,' and observe the intensity of the change of subject and method: the thick, plastered, rolling white paint of the one, and the silvery films of the other; the heavy and hot yellow of the one, and the pale rosy rays of the other, touched with pencillings so light, that, if the ground had been a butterfly's wing, they would not have stirred a grain of its azure dust." Beautiful, however, as the picture still is, it is now only a ghost of its former self. Whether from the too light glazing of one colour over another, or from the mixing of colours chemically discordant, or from some other cause, this (like most of Turner's greatest pictures) has largely lost its original effect. "What amount of change has passed upon it may be seen by examining the bridge over the river on the right. There either was, or was intended to be, a drawbridge or wooden bridge over the gaps between the two ruined piers. But either the intention of bridge was painted over, and has penetrated again through the disappearing upper colour; or (which I rather think) the realisation of bridge was once there, and is disappearing itself." Notice lastly the drawing of the stone pine. "It is," says Mr. Ruskin, "so delicate in its finish of curves, that, at first, the eye does not follow them; but if you look close into the apparently straight bough, the lowest and longest on the left of this pine in the 'Childe Harold,' you will find there is not a single hair's breadth of it without its soft changes of elastic curve and living line. If you can draw at all accurately and delicately, you cannot receive a more valuable lesson than you will by outlining this bough, of its real size, with scrupulous

care, and then outlining and comparing with it some of the two-pronged barbarisms of Wilson, in the tree on the left of his 'Villa of Mæcenas'" (XVII. 108, p. 181) (*Modern Painters*, vol. v. pt. ix. ch. xi. § 26; *Notes on the Turner Gallery*, pp. 47-54).

517. *THE FIERY FURNACE.* *Turner.*

Exhibited in 1832, and painted in friendly rivalry with Jones's picture (see under XX. 389, p. 313).

520. APOLLO AND DAPHNE. *Room XXII.*

One of the most important pictures of Turner's third period, and full of his naturalism. Note first the beauty and truth of the *mountains*. "By looking back to the 'Hesperides' (477, p. 357), and comparing the masses of mountains there with these, the naturalism of the last period will be easily felt. All these mountains are possible — nay, they are almost reminiscences of real ranges on the flanks of Swiss valleys; the few scattered stones of the 'Hesperides' have become innumerable ridges of rock; the overhanging cliffs of the 'Hesperides' have become possible and beautiful slopes; the dead colours of the 'Hesperides' are changed into azure and amber." Indeed, though Turner was not a geologist, his unerring certainty of perception here makes him see the facts of mountain form with geological accuracy. "The mountains on the left descend in two precipices to the plain, each of which is formed by a vast escarpment of the beds whose upper surfaces are shown between the two cliffs, sinking with an even slope from the summit of the lowest to the base of the highest, under which they evidently descend, being exposed in this manner for a length of five or six miles. . . . Look also at the mountain on the right. It is simple, broad, and united as one surge of a swelling sea; it rises in an unbroken line along the valley, and lifts its promontories with an equal slope. But it contains in its body ten thousand hills. There is not a quarter of an inch of its surface without its suggestion of increasing distance and individual form. First, on the right, you have a range of tower-like precipices, the clinging wood climbing along their ledges and cresting their summits, white waterfalls gleaming through its leaves; not, as in

Claude's scientific ideals, poured in vast torrents over the top, and carefully keeping all the way down on the most projecting parts of the sides; but stealing down, traced from point to point, through shadow after shadow, by their evanescent foam and flashing light,—here a wreath, and there a ray,—through the deep chasms and hollow ravines, out of which rise the soft rounded slopes of mightier mountain, surge beyond surge, immense and numberless, of delicate and gradual curve, accumulating in the sky until their garment of forest is exchanged for the shadowy fold of slumberous morning cloud, above which the utmost silver peak shines islanded and alone. Put what mountain painting you will beside this, of any other artist, and its heights will look like mole-hills in comparison, because it will not have the unity and the multiplicity which are in nature, and with Turner, the signs of size." This truth of *space* is indeed noticeable throughout the picture. Nothing is empty, yet nothing is distinct. Notice, for instance, the capital lying on the foreground. "Not one jag of the acanthus leaves is absolutely visible, the lines are all disorder, but you feel in an instant that all are there. And so it will invariably be found through every portion of detail in his late and most perfect works." Observe also, in the *vegetation*, the masses which "enrich the heap of ruin with embroidery and bloom."

It remains to explain the meaning of the figures, and their relation to the landscape. "Daphne was the daughter of the river Peneus, the most fertilising of the Greek rivers, by the goddess Terra (the earth). She represents, therefore, the spirit of all foliage, as springing from the earth, watered by rivers;—rather than the laurel merely. Apollo became enamoured of her, on the shore of the Peneus itself, that is to say, either in the great vale of Larissa, or in that of Tempe. The scene is here meant for Tempe, because it opens to the sea: it is not in the least *like* Tempe, which is a narrow ravine: but it expressed the accepted idea of the valley as far as Turner could interpret it, it having long been a type to us moderns of all lovely glens or vales descending from the mountains to the sea. The immediate cause of Apollo's servitude to Daphne was his having insulted Cupid (proud of his achievement in the destruction of the Python, 488, p. 364), and mocked at his arrows. Cupid answered simply, 'Thy bow strikes all things, Apollo, but mine shall strike *Thee*.' The

boy god is seen in the picture behind Apollo and Daphne. Afterwards, when Daphne flies and Apollo pursues, Ovid compares them to a dog of Gaul coursing a hare—the greyhound and hare Turner has, therefore, put into the foreground. When Daphne is nearly exhausted, she appeals to her father, the river Peneus,—'gazing at his waves,'—and he transforms her into a laurel on his shore. That is to say, the life of the foliage—the child of the river and the earth—appeals again to the river, when the sun would burn it up; and the river protects it with its flow and spray, keeping it green for ever. So then the whole picture is to be illustrative of the union of the rivers and the earth; and of the perpetual help and delight granted by the streams, in their dew, to the earth's foliage. Observe, therefore, that Turner has put his whole strength into the expression of the roundings of the hills under the influence of the torrents; has insisted on the loveliest features of mountain scenery when full of rivers, in the quiet and clear lake on the one side, and the gleaming and tender waterfalls on the other: has covered his foreground with the richest foliage, and indicated the relations of the whole to civilisation in the temples and village of the plain" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. v. § 14, sec. iv. ch. iii. §§ 6, 16; vol. iv. pt. v. ch. xvii. §§ 42, 48; vol. v. pt. vi. ch. x. § 20; *Notes on the Turner Gallery*, pp. 57-59).

523. AGRIPPINA LANDING WITH THE ASHES OF GERMANICUS.

Room XXII.

Exhibited in 1839, when Turner put the following lines in the Catalogue—

> The clear stream
> Aye, the yellow Tiber glimmers to her beam,
> Even while the sun is setting.

Agrippina was the mother of Caligula and the widow of Germanicus. Her husband had died of poison at Antioch, and she brought home his ashes in an urn. Turner transfers the landing of Agrippina from Brindisi to Rome, and gives us here his restoration of the Triumphal Bridge and Palace of the Cæsars.

524. THE FIGHTING *TÉMÉRAIRE* TUGGED TO HER LAST BERTH TO BE BROKEN UP, 1838. *Room XXII.*

> The flag which braved the battle and the breeze,
> No longer owns her.

Exhibited at the Academy in 1839, with the above lines cited in the Catalogue. Of all Turner's pictures in the National Gallery this is perhaps the most notable. For, *first*, it is "the last picture he ever painted with *perfect* power—the last in which his execution is as firm and faultless as in middle life; the last in which lines requiring exquisite precision, such as those of the masts and yards of shipping, are drawn rightly at once. When he painted the '*Téméraire*' Turner could, if he had liked, have painted the 'Shipwreck' (476, p. 355) or the 'Ulysses' (508, p. 379) over again; but when he painted the 'Sun of Venice' (535, p. 399), though he was able to do different, and in some sort more beautiful things, he could not have done *those* again. His period of central power thus begins with the 'Ulysses' and closes with the '*Téméraire*.' The one picture, it will be observed, is of sunrise, the other of sunset. The one of a ship entering on its voyage, and the other of a ship closing its course for ever. The one, in all the circumstances of the subject, unconsciously illustrative of his own life in its triumph, the other, in all the circumstances of its subject, unconsciously illustrative of his own life in its decline. Accurately as the first sets forth his escape to the wild brightness of nature, to reign amidst all her happy spirits, so does the last set forth his returning to die by the shore of the Thames." And besides having been painted in Turner's full power, the "*Téméraire*" is of all his large pictures the best-preserved. *Secondly*, the subject of the picture is, both particularly and generally, the noblest that in an English National Gallery could be. The *Téméraire* was the second ship in Nelson's line at the Battle of Trafalgar; and this picture is the last of the group which Turner painted to illustrate that central struggle in our national history. The part played by the *Téméraire* in the battle will be found detailed below. And, generally, she is a type of one of England's chief glories. "It will always be said of us, with unabated reverence, 'They built ships of the line.' Take it all in all, a Ship of the Line

is the most honourable thing that man, as a gregarious animal, has ever produced. By himself, unhelped, he can do better things than ships of the line; he can make poems and pictures, and other such concentrations of what is best in him. But as a being living in flocks, and hammering out, with alternate strokes and mutual agreement, what is necessary for him in those flocks, to get or produce, the ship of the line is his first work." And as the subject was the noblest Turner could have chosen, so also was his treatment of it. "Of all pictures of subjects not visibly involving human pain, this is, I believe, the most pathetic that was ever painted. The utmost pensiveness which can ordinarily be given to a landscape depends on adjuncts of ruin: but no ruin was ever so affecting as this gliding of the vessel to her grave. A ruin cannot be (so), for whatever memories may be connected with it, and whatever witness it may have borne to the courage and the glory of men, it never seems to have offered itself to their danger, and associated itself with their acts, as a ship of battle can. The mere facts of motion, and obedience to human guidance, double the interest of the vessel: nor less her organised perfectness, giving her the look, and partly the character of a living creature, that may indeed be maimed in limb, or decrepit in frame, but must either live or die, and cannot be added to nor diminished from—heaped up and dragged down—as a building can. And this particular ship, crowned in the Trafalgar hour of trial with chief victory—prevailing over the fatal vessel that had given Nelson death—surely, if ever anything without a soul deserved honour or affection, we owed them here. Those sails that strained so full bent into the battle—that broad bow that struck the surf aside, enlarging silently in steadfast haste, full front to the shot—resistless and without reply—those triple ports whose choirs of flame rang forth in their courses, into the fierce revenging monotone, which, when it died away, left no answering voice to rise any more upon the sea against the strength of England—those sides that were wet with the long runlets of English life-blood, like press-planks at vintage, gleaming goodly crimson down to the cast and clash of the washing foam—those pale masts that stayed themselves up against the war-ruin, shaking out their ensigns through the thunder, till sail and ensign drooped—steeped in the death-stilled pause of Andalusian air, burning with its witness-clouds of human souls at rest,—surely, for these some sacred care might have been left

in our thoughts, some quiet space amidst the lapse of English waters? Nay, not so. We have stern keepers to trust her glory to—the fire and the worm. Never more shall sunset lay golden robe on her, nor starlight tremble on the waves that part at her gliding. Perhaps, where the low gate opens to some cottage garden, the tired traveller may ask, idly, why the moss grows so green on its rugged wood; and even the sailor's child may not answer, nor know, that the night-dew lies deep in the war-rents of the wood of the old *Téméraire*." And, *lastly*, the pathos of the picture—the contrast of the old ship's past glory with her present end; and the spectacle of the "old order" of the ship of the line whose flag had braved the battle and the breeze, yielding place to the new, in the little steam-tug—these pathetic contrasts are repeated and enforced by a technical *tour de force* in the treatment of the colours which is without a parallel in art. And the picture itself thus combines the evidences of Turner's supremacy alike in imagination and in skill. "The old masters, content with one simple tone, sacrificed to its unity all the exquisite gradations and varied touches of relief and change by which nature unites her hours with each other. They give the warmth of the sinking sun, overwhelming all things in its gold, but they did not give those gray passages about the horizon where, seen through its dying light, the cool and the gloom of night gather themselves for their victory. . . . But in this picture, under the blazing veil of vaulted fire, which lights the vessel on her last path, there is a blue, deep, desolate hollow of darkness out of which you can hear the voice of the night wind, and the dull boom of the disturbed sea; the cold deadly shadows of the twilight are gathering through every sunbeam, and moment by moment as you look, you will fancy some new film and faintness of the night has risen over the vastness of the departing form" (compiled from *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 46 *n.*, sec. ii. ch. i. § 21; *Harbours of England*, p. 12; and *Notes on the Turner Gallery*, pp. 75-80).

Finally a few words about the history of the picture itself may be interesting. The subject of it was suggested to Turner by Clarkson Stanfield (who himself, it will be remembered, had painted a "Battle of Trafalgar," XX. 405, p. 325). They were going down the river by boat, to dine, perhaps, at Greenwich, when the old ship, being tugged to her last berth at Deptford, came in sight. "There's a fine subject, Turner,"

said Stanfield. This was in 1838. Next year the picture was exhibited at the Academy, but no price was put upon it. A would-be purchaser offered Turner 300 guineas for it. He replied that it was his "200-guinea size" only, and offered to take a commission at that price for any subject of the same size, but with the "*Téméraire*" itself he would not part. Another offer was subsequently made from America, which again Turner declined. He had already mentally included the picture, it would seem, amongst those to be bequeathed to the nation; and in one of the codicils to his will, in which he left each of his executors a picture to be chosen by them in turn, the "*Téméraire*" was specially excepted from the pictures they might choose.[1]

526. THE NEW MOON. *Turner. Room B.*

Exhibited in 1840. Sands at low water, at sunset, with the

[1] Mr. W. Hale White recently drew up for Mr. Ruskin, from official records, the following history of the *Téméraire*. To him and to Mr. Ruskin I am indebted for permission to insert the history here. It will be seen that Turner was right in calling his picture the "*Fighting Téméraire*," and the critic who induced him to change the title in the engraving to the "*Old Téméraire*" wrong:—

"The *Téméraire*, second-rate, ninety-eight guns, was begun at Chatham, July 1793, and launched on the 11th September, 1798. She was named after an older *Téméraire* taken by Admiral Boscawen from the French in 1759, and sold in June 1784. The Chatham *Téméraire* was fitted at Plymouth for a prison ship in 1812, and in 1819 she became a receiving ship and was sent to Sheerness. She was sold on the 16th August 1838, to Mr. J. Beatson, for £5530. The *Téméraire* was at the battle of Trafalgar on the 21st October 1805. She was next to the *Victory*, and followed Nelson into action; commanded by Captain Eliab Harvey, with Thomas Kennedy as first lieutenant. Her main topmast, the head of her mizenmast, her foreyard, her starboard cathead and bumpkin, and her fore and main topsail yards were shot away; her fore and main masts so wounded as to render them unfit to carry sail, and her bowsprit shot through in several places. Her rigging of every sort was cut to pieces; the head of her rudder was taken off by the fire of the *Redoubtable*; eight feet of the starboard side of the lower deck abreast of the mainmast was stove in, and the whole of her quarter-galleries on both sides carried away. Forty-six men on board of her were killed, and seventy-six wounded. . . . The *Téméraire* was built with a beak-head, or, in other words, her upper works were cut off across the catheads; a peculiarity which can be observed in Turner's picture. It was found by experience in the early part of the French war that this mode of construction exposed the men working the guns to the enemy's fire, and it was afterwards abandoned." "It has been objected," adds Mr. White, "that the masts and yards in the picture are too light for a ninety-eight-gun ship; but the truth is that when the vessel was sold she was juryrigged as a receiving ship, and Turner therefore was strictly accurate. He might have seemed more accurate by putting heavier masts and yards in her; but he painted her as he saw her. This is very important, as it gets rid of the difficulty which I myself have felt and expressed, that it was very improbable that she was sold all standing in sea-going trim, as I imagined Turner intended us to believe she was sold, and answers also the criticism just mentioned as to the disproportion between the weight of the masts and yards and the size of the hull." Part of the *Téméraire*, Mr. White tells me, is still in existence. Messrs. Castle, the shipbreakers of Millbank, have the two figures of Atlas which supported the stern-gallery.

new moon above—the moon being represented by a "white button of paint."[1]

528. PEACE: BURIAL AT SEA OF THE BODY OF SIR DAVID WILKIE.

Room XXII.

> The midnight torch gleam'd o'er the steamer's side,
> And Merit's corse was yielded to the tide.
> "Fallacies of Hope."

A picture of great interest, as showing Turner's depth of feeling for an old comrade. Shortly after Wilkie's death (see p. 177), Turner said to his friend Jones, "I suppose no one will do anything to commemorate Wilkie?" "I shall pay a humble tribute," replied Jones, "by making a drawing representing his funeral." "How will you do it?" "On the deck of the vessel, as it has been described to me by persons present, and at the time that Wilkie's body was lowered into the sea." "Well," said Turner, "I will do it as it must have appeared off the coast." And he did it at once, this picture being exhibited at the Academy in the following year (1842), under the title and with the motto given above. Notice the touch of false sentiment in the "funereal and unnatural blackness" of the sails. Stanfield objected to this at the time, and Turner with characteristic obstinacy replied, "I only wish I had any colour to make them blacker." "It is very like Turner," says Jones, who tells the story, "to have indicated mourning by this means, probably retaining some confused notions of the death of Ægeus and the black sails of the returning Theseus."

529. *WAR. THE EXILE AND THE ROCK LIMPET.*

Exhibited in 1842, as a companion to "Peace" (528). The picture represents Napoleon on the shore of St. Helena at sunset, watching a solitary shell. "The lines which

[1] The pictures in Turner's Gallery became latterly most dilapidated. "Mr. E. Goodall tells me," says Thornbury, "that in one picture particularly, a great white button of paint that had stood for the sun had dropped off. 'I think some one has picked it off intentionally,' he could not help saying. 'I think he has,' replied Turner, quite unmoved" (ii. 178). Turner used to leave his pictures stacked against the walls, rolled up in dark closets, or flung aside into damp cellars. The rain would stream down the canvases from the warped sashes and paper-

Turner gave with this picture are very important, being the only verbal expression of that association in his mind of sunset colour with blood before spoken of (under 508, p. 379)—

> Ah! thy tent-formed shell is like
> A soldier's nightly bivouac, alone
> Amidst a sea of blood. . . .
> . . . But you can join your comrades.
> MS. "Fallacies of Hope."

The conceit of Napoleon's seeing a resemblance in the limpet's shell to a tent was thought trivial by most people at the time; it may be so (though not to my mind); the second thought, that even this poor wave-washed disc had power and liberty, denied to *him*, will hardly, I think, be mocked at"[1] (*Notes on the Turner Gallery*, pp. 70, 71).

530. SNOW STORM: STEAMBOAT OFF A HARBOUR'S MOUTH MAKING SIGNALS, IN SHALLOW WATER, AND GOING BY THE LEAD. *Room XXII.*

Exhibited in 1842 under the above title. Notice the precise particulars given, to which Turner added in the Catalogue, "The *author* was in this storm the night the *Ariel* left Harwich." The use of the term "author" instead of "artist" is the more significant from the following explanation, which Turner once gave to a visitor who was admiring the picture. "I did not paint it to be understood," he said, "but I wished to show what such a scene was like; I got

patched frames of the ill-fitting skylights. The pictures and engravings were uncared for by any one, adds Thornbury, except the cats who hid behind them.

[1] The picture was ridiculed at the time of its appearance by Thackeray, and also parodied in *Punch*, which called it "The Duke of Wellington and the Shrimp (Seringapatam, early morning)—

> And can it be, thou hideous imp,
> That life is, ah! how brief, and glory but a shrimp!"

These criticisms hurt Turner sorely, says Mr. Ruskin, and his want of articulateness (see p. 74) had its tragic side. But the comic critics were not without excuse, for Mr. Ruskin himself records how Turner "tried hard, one day, for a quarter of an hour to make me guess what he was doing in the picture of Napoleon, before it had been exhibited, giving me hint after hint in a rough way; but I could not guess, and he would not tell me" (*Modern Painters*, vol. v. pt. ix. ch. xi. § 30 *n.*)

the sailors to lash me to the mast to observe it; I was lashed for four hours, and I did not expect to escape, but I felt bound to *record* it if I did. But no one had any business to like it." And the critics did not like it; it was described by one of them as a "mass of soap-suds and whitewash." "Turner was passing the evening," says Mr. Ruskin, "at my father's house on the day this criticism came out; and after dinner, sitting in his arm-chair by the fire, I heard him muttering low to himself at intervals, 'Soapsuds and whitewash!' again, and again, and again. At last I went to him, asking, 'why he minded what they said?' Then he burst out—'Soapsuds and whitewash! What would they have? I wonder what they think the sea's like? I wish they'd been in it.'"

"Few people, comparatively, have ever seen the effect on the sea of a powerful gale continued without intermission for three or four days and nights; and to those who have not, I believe it must be unimaginable, not from the mere force or size of surge, but from the complete annihilation of the limit between sea and air. The water from its prolonged agitation is beaten, not into mere creaming foam, but into masses of accumulated yeast,[1] which hang in ropes and wreaths from wave to wave, and, where one curls over to break, form a festoon like a drapery from its edge; these are taken up by the wind, not in dissipating dust, but bodily, in writhing, hanging, coiling masses, which make the air white and thick as with snow, only the flakes are a foot or two long each; the surges themselves are full of foam in their very bodies, underneath, making them white all through, as the water is under a great cataract; and their masses, being thus half water and half air, are torn to pieces by the wind whenever they rise, and carried away in roaring smoke, which chokes and strangles like actual water. Add to this, that when the air has been exhausted of its moisture by long rain, the spray of the sea is caught by it, and covers its surface not merely with the smoke of finely divided water, but with boiling mist; imagine also the low rain-clouds brought down to the

[1] "The picture marks how far the sense of foaming mystery, and blinding whiteness of surf and salt, then influenced Turner's conception of the sea, rather than the old theories of black clouds relieving terminated edges of waves. The sea is, however, even so not quite right: it is not yeasty *enough*: the linear wave-action is still too much dwelt upon, and confused with the true foam" (*Notes on the Turner Gallery*, p. 15).

very level of the sea, as I have often seen them, whirling and flying in rags and fragments from wave to wave; and finally, conceive the surges themselves in their utmost pitch of power, velocity, vastness, and madness, lifting themselves in precipices and peaks, furrowed with their whirl of ascent, through all this chaos; and you will understand that there is indeed no distinction left between the sea and air; that no object, nor horizon, nor any landmark or natural evidence of position is left; that the heaven is all spray, and the ocean all cloud, and that you can see no farther in any direction than you could see through a cataract. Suppose the effect of the first sunbeam sent from above to show this annihilation to itself, and you have the sea-picture of the Academy, 1842, the 'Snowstorm,' one of the very grandest statements of sea-motion, mist, and light, that has ever been put on canvas, even by Turner. Of course it was not understood; his finest works never are: but there was some apology for the public's not comprehending this, for few people have had the opportunity of seeing the sea at such a time, and when they have, cannot face it. To hold by a mast or a rock, and watch it, is a prolonged endurance of drowning which few people have courage to go through. To those who have, it is one of the noblest lessons of nature" (*Modern Painters*, vol. i. pt. ii. sec. v. ch. iii. § 38; vol. v. pt. ix. ch. xii. § 4 *n.*; *Notes on the Turner Gallery*, p. 15).

531. *SHADE AND DARKNESS. THE EVENING OF THE DELUGE.*

This and the companion picture (532) were exhibited in 1843, when "Turner, tired now of plain sober truth, or determined to puzzle and astonish by prismatic experiments a public that would not buy his pictures and did not comprehend his genius (see p. 81), launched out into some of his wildest dreams" (*Thornbury*, i. 347).

532. *LIGHT AND COLOUR. THE MORNING AFTER THE DELUGE.*

534. APPROACH TO VENICE, LOOKING TOWARDS FUSINA.[1] *Turner. Room XXII.*

The scene is on the Giudecca Canal, by which in old days

[1] This title (as given in the Official Catalogue), though correctly

the traveller approached Venice from Fusina, seen here on the horizon—

> The path lies o'er the sea, invisible;
> And from the land we went
> As to a floating city, steering in,
> And gliding up her streets as in a dream,
> So smoothly, silently.
>
> ROGERS'S *Italy*.

The point of view is nearly the same as in Clarkson Stanfield's picture (XX. 407, p. 326), and it is very instructive to compare the two versions of the same scene. *Topographically* Stanfield's is accurate, whereas Turner's is imaginary. There is in reality no church which could be included in Turner's view. "The buildings on the right are also, for the most part, imaginary in their details, especially in the pretty bridge which connects two of their masses." Yet *essentially* Turner's version of Venice is the liker of the two. He has seized on the characteristic forms and colours, and thus realised completely the spirit of the scene. "Without one single accurate detail," says Mr. Ruskin, "the picture is the likest thing to what it is meant for—the looking out of the Giudecca landwards, at sunset—of all that I have ever seen. The buildings have, in reality, that proportion and character of mass, as one glides up the centre of the tide stream: they float exactly in that strange, mirage-ful, wistful way in the sea mist—rosy ghosts of houses without foundations; the blue line of poplars and copse about the Fusina marshes shows itself just in that way on the horizon; the flowing gold of the water, and quiet gold of the air, face and reflect each other just so; the boats rest so, with their black prows poised in the midst of the amber flame, or glide by so, the boatman stretched far aslope upon his deep-laid oar. . . . One of the strongest points in Turner's Venice painting is his understanding of the way a gondola is rowed, owing to his affectionate studies of boats when he was a boy, and throughout his life. No other painters ever gave the thrust of the gondoliers rightly; they make them bend affectedly—very

descriptive of the scene, is incorrectly applied to this picture, which was exhibited in 1843 as "St. Benedetto, looking towards Fusina." Another picture, called "Approach to Venice," was exhibited, in 1844, and does not belong to the nation. Turner's title "St. Benedetto" is inaccurate, the church of that name being in a different part of Venice.

often impossibly—flourishing with the oar as if they stood up merely to show their figures. Many of our painters even put the oar on the wrong side of the boat. The gondolier on the right side of this picture, rowing the long barge, is exactly right, at the moment of the main thrust. Nevertheless, considered as a boatman, Turner is seriously to be blamed for allowing the fouling of those two gondolas in the middle of the picture, one of which must certainly have gone clear through the other before they could get into their present position." "Take it in all," adds Mr. Ruskin, "this is the best Venetian picture of Turner's which is left to us. . . . The upper clouds were always dark purple, edged with scarlet; but they have got chilled and opaque. The blue of the distance has altered slightly, making the sun too visible a spot; but the water is little injured, and I think it the best piece of surface-painting which Turner has left in oil-colours" (*Notes on the Turner Gallery*, pp. 73-75. For the last point *cf.* under 535, below; and for some remarks on the truth and beauty of the "purple dashes of cloud-spray," see *Modern Painters*, vol. v. pt. vii. ch. ii. § 16).

535. THE "SUN OF VENICE" GOING TO SEA.

Turner. Room XXII.

A picture which Mr. Ruskin described, when it was exhibited in 1843, as "faultless," and to which he afterwards referred as "best representing" the painter's "entire power." It does so because it represents just what is most characteristic of, and peculiar to, Turner. Thus, observe, in his painting of the boat, his unerring instinct in seizing upon the *essential character* of a thing. The "Sun of Venice" (*Sol di Venezia*), it should first be explained, is supposed to be the name of the fishing boat. "I have actually seen," says Mr. Ruskin, "this name on a boat's stern. The nomenclature is emphasised by a painting of Venice, with the sun rising, on the main sail of the boat, which is itself a little vignette. The compliment to the Venetian fisher as an artist is, however, a little overstrained. I have never seen any elaborate landscape on the sails, but often the sun, moon, and stars, with crosses and chequer patterns—sometimes a saint or madonna, rather more hard-featured than mainland

saints. But in all the innumerable paintings of Venice, old and modern, no notice whatever had been taken of these sails, though they are *exactly* the most striking feature of the marine scenery around the city,[1] until Turner fastened upon them, painting one important picture, the 'Sun of Venice,' entirely in their illustration. And he paints both them and the boat perfectly. The sails are true in form and set, and exquisitely wrought in curve. Nothing could be more faithful than the boat in the exact height of the boom above the deck, the quartering of it with colour, the hanging of the fish-baskets about the bows, and the blaze of colour which the artist elicits from the right use of these circumstances. For the Venetian boat, when its painted sails are at full swell in sunshine, is as beautiful as a butterfly with its wings half closed." Then notice another characteristic, the *painting of the water.* "No man ever painted the surface of calm water but Turner." "The peculiar power of the picture is the painting of the sea surface, where there are no reflections to assist it. A stream of splendid colour falls from the boat, but that occupies the centre only; in the distance the city and crowded boats throw down some playing lines, but these still leave on each side of the boat a large space of water reflecting nothing but the morning sky. This is divided by an eddying swell, on whose continuous sides the local colour of the water is seen, pure aqua-marine (a beautiful occurrence of closely observed truth). But still there remained a large blank space of pale water to be treated; the sky above had no distinct details, and was pure faint gray, with broken white vestiges of cloud; it gave no help therefore. But there the water lay, no dead gray flat paint, but downright clear, playing, palpable surface, full of indefinite hue, and retiring as regularly and visibly back and far away, as if there had been objects all over to tell the story by perspective."[2] Then notice, thirdly, "the marvellous brilliancy

[1] Since Turner's time they have been a favourite motive in Venetian pictures. And they are still a prominent object at Venice—a faded likeness "in lowly lustre" of the old Venetian galleys painted with divers colours, and "far seen in pleasant splendour."

[2] The sea was once exquisitely beautiful; it is not very severely injured, but has lost much of its transparency in the green ripples. The sky was little more than white flake laid with the pallet-knife: it has got darker, and spotted, destroying the relief of the sails" (*Notes on the Turner Gallery*, p. 72).

of the arrangement of *colour*, rendering it," says Mr. Ruskin, "one of Turner's leading works in oil." And lastly, it is characteristic of the prevailing *melancholy* of his mind. "There seemed through all his life to be one main sorrow and fear haunting him—a sense of the passing away, or else the destructive and temporary character, of beauty. The choice of subject for a clue to all his compositions, the 'Fallacies of Hope,' marked this strongly; and he would constantly express an extreme beauty where he *meant* that there was most threatening and ultimate sorrow." This sentiment was marked in the present picture by the quotation adapted from Gray's "Bard" which Turner affixed to it—

> Fair shines the morn, and soft the zephyr blows,
> Venezia's Fisher spreads his painted canvas gay
> Nor heeds the Demon who in grim repose
> Expects his evening prey.[1]

(Put together from *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 46, sec. v. ch. iii. § 11; *Stones of Venice*, vol. i. App. 2; *St. Mark's Rest*, p. 5; *Harbours of England*, p. 5; and *Notes on the Turner Gallery*, pp. 71-73).

536. FISHING BOATS BRINGING A DISABLED SHIP INTO PORT RUYSDAEL.

Room XXII.

Exhibited in 1844, and interesting, *first*, as an instance of Turner's respect for earlier painters, even when he had long attained to mastery; for the Port Ruysdael was a fiction of the painter, invented to do honour to Jacob Ruysdael,[2] the celebrated landscape painter (see under X. 628, p. 446). *Secondly*, it is in itself among the most perfect sea pictures Turner ever produced—perfect in its "expression of the white, wild, cold, comfortless waves of northern sea"—and

[1] "Turner seems to have revised his own additions to Gray, in the Catalogues, as he did his pictures on the wall, with much discomfiture to the printer and the public." The lines, as printed, were as follows, both of two alternative readings being included in some of the catalogues—

> Fair shines the morn and soft the zephyrs blow a gale
> Venicia's fisher spreads his painted sail, etc.

[2] Another great admirer of Ruysdael was Constable, whose friends used to speak of his house in Keppel Street as "Ruysdael House."

"especially remarkable as being painted without one marked opposition either of colour or of shade, all quiet and simple even to an extreme. The shadow of the pier-head on the near waves is marked solely by touches indicative of reflected light, and so mysteriously that when the picture is seen near, it is quite untraceable, and comes into existence as the spectator retires. It is instructive as a contrast to the dark shadows of his earlier time" (*Modern Painters*, vol. i. pt. ii. sec. v. ch. iii. § 37).

538. RAIN, STEAM, AND SPEED. *Room XXII.*

Exhibited at the Academy in 1844. A picture of great interest, as being not only (what Mr. Monkhouse calls it) "the boldest attempt to represent abstract ideas in landscape that ever was made," but also the first and greatest attempt to elicit beauty out of a railway-train.[1] "The Great Western Railway" was Turner's sub-title, and the bridge is perhaps a recollection of Maidenhead. Notice the devices which the artist employs to aid his representation of speed—the puffs of steam gradually diminishing as they recede, and the little hare running at full speed before the engine. The "driving" rain contributes, too, to the effect—as also does the contrast with the little boat on the river. By way of letting us into "the very pulse of the machine," Turner makes his engine open in front—which is certainly an eccentric proceeding in a train going at full speed.[2] Six years before this picture was painted, a train had beaten record by making the journey from Birmingham to London at an average speed of twenty miles an hour; but the train here represented is a goods train.

[1] Mr. Frith (i. 120) thus describes the Duke of Wellington before this picture: "Unperceived, I watched the duke's puzzled expression as he read the quotation from the 'Fallacies of Hope.' He then looked steadily at the picture, and with a muttered 'Ah! *poetry!*' walked on." But there was no quotation from the "Fallacies of Hope," so that the poetry the duke saw with puzzled disgust was all in the picture.

[2] "But there is little doubt," says "W. J. B." (*Pall Mall Gazette*, August 31, 1888), "that Turner painted truly what he saw in his day. I can never forget being taken, as a boy, to see the newly-opened Manchester and Liverpool railway. As we stood to watch the train arrive from Liverpool, and faced the engine as it entered the Manchester station, the mouth of the furnace, making a broad line of fire across and beneath the black front, was not the least striking feature in the grim and uncanny-looking monster."

541. VENICE: NOON. *Turner. Room B.*

Exhibited at the Academy in 1845.

544. VENICE. MORNING: RETURNING FROM THE BALL.

Turner. Room XXII.

Exhibited in 1846, and now much injured, but still capable of fascinating those who have patience to watch the apparent chaos gradually clear into dream-like palaces rising "as from the stroke of the enchanter's wand." "Dream-like and dim, but glorious, the unnumbered palaces lift their shafts out of the hollow sea—pale ranks of motionless flames—their mighty towers sent up to heaven like tongues of more eager fire—their gray domes looming vast and dark, like eclipsed worlds—their sculptured arabesques and purple marble fading farther and fainter, league beyond league, lost in the light of distance. Detail after detail, thought beyond thought, you find and feel them through the radiant mystery, inexhaustible as indistinct, beautiful, but never all revealed; secret in fulness, confused in symmetry, as nature herself is to the bewildered and foiled glance, giving out of that indistinctness, and through that confusion, the perpetual newness of the infinite and the beautiful" (*Modern Painters*, first edition, vol. i. pt. ii. sec. i. ch. vii. § 10). This ghost-like Venice, as Turner's later pictures thus show it, is exactly the Venice described by Byron—

> In Venice, Tasso's echoes are no more,
> And silent rows the songless gondolier;
> Her palaces are crumbling to the shore,
> And music meets not always now the ear:
> Those days are gone—but Beauty still is here.
> States fall, arts fade—but Nature doth not die,
> Nor yet forget how Venice once was dear,
> The pleasant place of all festivity,
> The revel of the earth, the masque of Italy.
>
> *Childe Harold*, iv. 3.

545. *WHALERS.* *Turner.*

Exhibited in 1845.

548. QUEEN MAB'S GROTTO. *Room XXII.*

Exhibited in 1846, when the lines given by Turner in the Catalogue were—

> Frisk it, frisk it, by the moonlight beam.
> *Midsummer Night's Dream.*
>
> Thy orgies, Mab, are manifold.
> MS. "Fallacies of Hope."

A piece of painted poetry, which is of special interest as definitely suggesting what must already have occurred to many visitors, namely, the affinity between Turner's imagination and Shelley's.[1] Look back at the large pictures in Turner's latest manner, with "their vast landscape melting into indefinite distance," and see if they do not recall the light and aerial descriptions which abound in Shelley's *Prometheus*, where

> The spirits of the mind
> Voyage, cloudlike and unpent,
> Through the cloudless element.

Or, look again at Mr. Ruskin's description of the double tones in the "*Téméraire*" (524, p. 390); does it not read like a version of some scene in Shelley, which is luminous and radiant while it is yet—

> Dim and dank and gray,
> Like a storm-extinguished day,
> Travelled o'er by dying gleams?

In this picture the affinity between the poet in verse and the poet on canvas is closer still. Turner refers to *A Midsummer Night's Dream* (though the line he quotes is not to be found there), and his conception of the fairy's grotto seems to be compounded from that play, and from Mercutio's speech in *Romeo and Juliet*—

> O, then, I see Queen Mab hath been with you.
> She is the fairies' midwife, and . . .
> . . . gallops night by night
> Through lovers' brains, and then they dream of love.

Turner's picture was called "incomprehensible" and a "riddle,"

[1] "In describing the cloud-scenery of the sky, and vast realms of landscape, as well as in his eye for subtle colour, Shelley is the Turner of poetry" (Stopford Brooke: *English Literature Primer*, § 150). Mr.

and he was told (like Mercutio): "Thou talk'st of nothing"—to which he might have made Mercutio's answer—

> True, I talk of dreams,
> Which are the children of an idle brain,
> Begot of nothing but vain fantasy,
> Which is as thin of substance as the air.

But in the realisation of his dream, Turner's grotto is that of Shelley's "Queen Mab" (a personification of the imaginative power) rather than of Shakespeare's. The details indeed are different, but does not the general effect of this picture strangely resemble Shelley's description of Mab's palace?—

> If solitude hath ever led thy steps
> To the wild ocean's echoing shore,
> And thou hast lingered there . . .
> When those far clouds of feathery purple gleam
> Like islands on a dark blue sea;
> Then has thy fancy soared above the earth,
> And furled its wearied wing
> Within the Fairy's fane.
> Yet not the golden islands
> That gleam amid yon flood of purple light,
> Nor the feathery curtains
> That canopy the sun's resplendent couch,
> Nor the burnished ocean-waves
> Paving that gorgeous dome,
> So fair, so wonderful a sight
> As Mab's ethereal palace could afford.

549. *UNDINE GIVING THE RING TO MASANIELLO, FISHERMAN OF NAPLES.*

Of this and the two following pictures marking the period of Turner's decline, Mr. Ruskin wrote: "They occupy to Turner's other works precisely the relation which *Count Robert of Paris* and *Castle Dangerous* hold to Scott's early novels" (*Notes on the Turner Gallery*, p. 75). The "Undine," in particular, was ridiculed at the time of its exhibition. Mr. Gilbert à Beckett called it "a lobster salad"—a similitude which Turner himself once applied to his own work (see p. 81).

Ruskin has often compared Turner's skies with Shelley's; see, *e.g.*, *Modern Painters*, vol. i. pt. ii. sec. iii. ch. ii. § 10; vol. ii. pt. iii. sec. ii. ch. iv. § 18; *Arrows of the Chace*, vol. i. p. 30; and see under, 508, p. 381.

550. *THE ANGEL STANDING IN THE SUN.*

Turner.

Exhibited in 1846. The subject is from Revelations xix. 17, 18.

551. THE HERO OF A HUNDRED FIGHTS.

Turner. Room B.

A picture, now at least quite undecipherable, suggested by the German invocation upon casting the bell, called in England "Tapping the Furnace."

556. THE BATTLE OF TRAFALGAR (Oct. 21, 1805).

Turner. Room XXII.

A sketch of a larger picture—the second of the series "painted at different times, but all illustrative of one haunting conception, of the central struggle at Trafalgar" (see under 480, p. 361). The large picture was presented by George IV. in 1829, for whom it was painted, to Greenwich Hospital, where it still hangs in the Painted Hall. "It is a broadside view, and represents the *Redoubtable* as sinking, though it did not really sink till the next night. Turner has, in fact, with epical grandeur, crowded together the events of several different hours." (See *Thornbury*, i. 292, and Ruskin's *Harbours of England*, p. 16, for some interesting stories about the large picture. "I can't make English of it, sir," said one old Greenwich pensioner, "I can't make English of it." "What a Trafalgar!" exclaimed another. "'E's a damned deal more like a brickfield." "Some years ago," says Mr. Ruskin, "I happened to stand longer than pleased my pensioner guide before Turner's 'Battle of Trafalgar'; and my guide, supposing me to be detained by indignant wonder at seeing it in so good a place, assented to my supposed sentiments by muttering in a low voice: 'Well, sir, it *is* a shame that that thing should be there. We ought to 'a 'ad a Uggins; that's sartin.' I was not surprised that my sailor friend should be disgusted at seeing the *Victory* lifted nearly right out of the water, and all the sails of the fleet blowing about to that extent that the crews might as well have tried to reef as many thunder-clouds. But I was surprised at his perfect repose of respectful faith in 'Uggins,' who appeared to me—unfortunate landsman as I was—to give no more idea of the look of a

ship of the line going through the sea, than might be obtained from seeing one of the correct models at the top of the hall floated in a fishpond").

558. A FIRE AT SEA. *Room XXII.*

An unfinished picture, and no longer in the state in which Turner left it. "Very often," says Mr. Ruskin, "the first colour, richly blended and worked into, is also the last; sometimes it wants a glaze only to modify it; sometimes an entirely different colour above it. Turner's storm-blues, for instance, were produced by a black ground with opaque blue, mixed with white, struck over it. In cleaning the 'Hero and Leander' (521, now at Glasgow), these upper glazes were taken off, and only the black ground left. I remember the picture when its distance was the most exquisite blue. I have no doubt the 'Fire at Sea' has had its distance destroyed in the same manner" (*Modern Painters*, vol. v. pt. viii. ch. iv. § 18). "On the right is seen the flaming ship, burning to the water's edge; on the left is the boisterous sea; in the centre is a vast raft crowded with human beings, men, women, and children, while others are already washed by the waves from their precarious refuge. A mother is vainly endeavouring to recover her child, floating away from her; some have already given way to despair; one terrible-looking figure, which seems lashed to the raft, stands out in appalling relief against the dark sky; others are battling against the elements; some are exerting themselves strenuously for the common good; two men in the centre are endeavouring to fix a mast, and many others are striving with oars and spars to keep the raft clear of the burning ship; all are threatened by both the fire and the storm, alternately drenched by the one and scorched by the other; fire rains upon them from above, and the waves are opening to engulf them below. One great wave threatens imminent destruction to many. Yet the calm moon peeping between the black clouds, and showing where the beneficent sun is still shining, restores our confidence in the stability of things, reminds us how partial and momentary are these terrible calamities which visit the world, and revives hope. The contrast between the fire and the illumined waves, and the black sea and sky beyond, has a most powerful effect" (R. N. Wornum: *The Turner Gallery*, p. 91).

559. PETWORTH PARK: TILLINGTON CHURCH IN THE DISTANCE.

Room XXII.

Painted in 1829 and unfinished. A view of Lord Egremont's park, where Turner spent many pleasant visits, painting and fishing. In the foreground to the left is a chair which the artist may have taken out from the house when he was watching the sunset and making some of his notes of the "effects." The effect here depicted is that of "the moment before the sun sinks, when his light turns pure rose-colour, and when this light falls upon a zenith covered with countless cloud-forms of inconceivable delicacy, threads and flakes of vapour, which would in common daylight be pure snow-white, and which give therefore fair field to the tone of light. There is then no limit to the multitude, and no check to the intensity, of the hues assumed. The whole sky, from the zenith to the horizon, becomes one molten mantling sea of colour and fire; every black bar turns into massy gold, every ripple and wave into unsullied shadowless crimson, and purple, and scarlet, and colours for which there are no words in language and no ideas in the mind" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. ii. § 7).

560. CHICHESTER CANAL. *Room XXII.*

Painted in 1829 and unfinished; similar to one of the pictures painted by Turner for the Carved Room at Petworth. "Full of light, and yet solemn, calm, and almost plaintive. There is even gentle movement in it, for the smooth waters glide along and carry us with them into the picture. We all know that the sun does not go out like a candle, yet the old way of painting it was nearly this. But here the sun, though partly sunk behind the hill in the distance, seems by its intensity to be in front of it, and to burn a fiery gap and hollow in it. I daresay you have often noticed this effect in nature. . . . Nothing could be simpler than the composition: a river in perspective, a long horizon, and an old ship; yes, that old ship fills it with human interest; now no longer buffeted by the waves, this perilous adventurer, this hero of many battles with the winds, rests for a while by a green bank that is fringed with summer trees and long rushes; its little pennant droops listlessly from its tall masts, that rise into

the gentle breath of evening, and sink down reflected roots in the living waters" (G. A. Story, A.R.A., in *Thornbury*, ii. 12).

561. MOUNTAIN GLEN. *Turner. Room B.*

Unfinished. The story of Diana and Actæon is slightly sketched in, in the foreground.

561a. A MOUNTAIN STREAM. *Turner. Room XXII.*

563. JERUSALEM AND THE VALLEY OF JEHOSHAPHAT.

Thomas Seddon (1821–1857). *Room XIX.*

Seddon, born in the parish of St. Botolph, Aldersgate, was the son of the eminent cabinet-maker, and was brought up to his father's business, devoting himself more particularly to the designing of furniture. He subsequently adopted painting as his profession, and was a devotee of the strictest sect of the Pre-Raphaelites, of which Mr. Holman Hunt was, and is, the most illustrious member. In 1849, when he went on his first sketching tour to Bettws-y-Coed, we see the spirit in which he approached his art. He was in the company of several artists, and was much surprised at their thinking a day enough for a sketch, for which to him weeks seemed all too few. He applauded too, says his biographer, "the heroic resolution of an amateur who declared he would give himself three weeks' hard labour to endeavour to draw one single branch of a tree properly, and would only go on drawing if he found he succeeded in that attempt." In 1853 he accompanied Mr. Holman Hunt to the East, whence he returned in 1854 with two finished pictures, the "Pyramids of Ghizeh," and this one of Jerusalem, which was painted on the spot, and took five months' continuous work in its execution. "After visiting every part of the city," he wrote from Jerusalem, "and surrounding country to determine what I would do, I have encamped upon the hill to the south, looking up the valley of Jehoshaphat; I have sketched the view which I see from the opening of my tent. I am painting from one hundred yards higher up, where I see more of the valley, with the Tombs of the Kings and Gethsemane. I get up before five, breakfast, and begin soon after six. I come in at twelve and dine, and sleep for an hour; and then, about two, paint till sunset." During all this time Seddon camped out—sleeping in a deserted tomb in the Field of Aceldama, on the Hill of Evil Counsel. On his return to London, Seddon opened an exhibition of his Eastern sketches at 14 Berners Street (March-June 1855). "Mr. Ruskin came," he writes, "and stayed a long time. He was much pleased with everything and especially 'Jerusalem,' which he praised wonderfully; and in good truth it is something for a man who has studied pictures so much to say, 'Well, Mr. S., before I saw these,

I never thought it possible to attain such an effect of tone and light without sacrificing truth of colour.'" Shortly afterwards Seddon, who resided at 27 Grove Terrace, Kentish Town, married. In 1856 he had another exhibition of his works, this time at Conduit Street. In the autumn of that year he set out for a second journey to the East, but was seized with dysentery and died at Cairo, where he is buried. A committee was formed in London—consisting of Mr. Ruskin, Mr. Ford Madox-Brown, Mr. Holman Hunt, Mr. W. M. Rossetti, and others—to arrange an exhibition of his works and promote a memorial, which was to consist of the purchase of this picture from his widow for 400 guineas and its presentation to the National Gallery. Mr. Ruskin, speaking at a conversazione at the Society of Arts on behalf of the fund, said "that the position which Mr. Seddon occupied as an artist appears to deserve some public recognition quite other than could be generally granted to genius, however great, which had been occupied only in previously beaten paths. Mr. Seddon's works are the first which represent a truly historic landscape art; that is to say, they are the first landscapes uniting perfect artistical skill with topographical accuracy; being directed, with stern self-restraint, to no other purpose than that of giving to persons who cannot travel trustworthy knowledge of the scenes which ought to be most interesting to them. Whatever degrees of truth may have been attained or attempted by previous artists have been more or less subordinate to pictorial or dramatic effect. In Mr. Seddon's works, the primal object is to place the spectator, as far as art can do, in the scene represented, and to give him the perfect sensation of its reality, wholly unmodified by the artist's execution." The question before them, he added, was "whether they would further the noble cause of truth in art, while they gave honour to a good and a great man, and consolation to those who loved him; or whether they would add one more to the victories of oblivion, and suffer this picture, wrought in the stony desert of Aceldama, which was the last of his labours, to be also the type of his reward; whether they would suffer the thorn and the thistle to choke the seed that he had sown, and the sand of the desert to sweep over his forgotten grave." In response to this appeal a sum of £600 was raised; the picture was duly presented to the National Gallery, and the balance of the money was given to Mrs. Seddon as a further tribute of respect to her husband's memory (*Memoirs and Letters of the late Thomas Seddon, Artist.* By his brother, 1858).

The foreground from which the view of Jerusalem is taken is the southern summit of the Olivet mountains which "stand round about Jerusalem," known as the Hill of Evil Counsel, whereon the chief priests "bought the potter's field to bury strangers in" with Judas's thirty pieces of silver. The sleeping figure under the pomegranate tree represents the painter's Syrian servant, resting during the heat of the day. Facing

the spectator on the left are seen the modern walls of Jerusalem, and the mosque of El-Aska on Mount Moriah, supposed to be on the site of the ancient Temple. "As now the dome of the mosque El-Aska, so then must have risen the Temple-tower; as now the vast enclosure of the Mussulman sanctuary, so then must have spread the Temple-courts; as now the gray town on its broken hills, so then the magnificent city, with its background — long since vanished away — of gardens and suburbs on the western plateau behind. Immediately below was the valley of the Kedron, here seen in its greatest depth as it joins the valley of Hinnom, and thus giving full effect to the great peculiarity of Jerusalem seen only on its eastern side—its situation as of a city rising out of a deep abyss."[1] Below the walls of the city are the terraces of Mount Zion and the village of Siloam. Running north and south is the valley of the Kedron, identified with the valley of Jehoshaphat or of the Divine judgment, long regarded by Christian and Mussulman pilgrims as the destined scene of the judgment of the world. On the east of the valley is the ridge of the Mount of Olives, with the garden of Gethsemane sloping down to the valley, and nearer to the spectator the "Mount of Offence," so called from Solomon's idol-worship. "I am told," wrote the artist (June 10, 1854) in describing the view represented in his picture, "that, a month ago, the Mount of Olives was covered with beautiful flowers; now they are all over, and, as most of the corn is cut, it is rather bare. It is dotted over with scattered olive trees which, in our Saviour's time, were probably thick groves, giving a good shelter from the heat of the sun. Its present look is peculiar: the rock is a light gray limestone, showing itself in narrow ledges all up the side; the soil is whitish, and the grass, now burned to a yellowish colour on the ledges in narrow strips, forms altogether a most delicate and beautiful colour, on which the gray-green olives stand out in dark relief. The evening sun makes it at first golden-hued, and afterwards literally, as Tennyson writes, 'the purple brows of Olivet.'"

[1] Dean Stanley (*Sinai and Palestine*, 1873, p. 193). But the same peculiarity sometimes strikes the spectator as he looks at the city in this view of it from the south. I was once standing before this picture when two French visitors came up to it. They missed the inscription, and gave the picture only a momentary glance. "What can it be?" asked one of them. "Why, it must be a recollection of Monaco, of course," replied his friend.

The topographical accuracy of the picture has been noticed in Mr. Ruskin's words above. Anything short of it would have seemed sacrilege to the painter. The spirit in which he set himself to depict the Holy City comes out very clearly in the same letter from which we have just quoted. "Besides the beauty of this land," he writes, "one cannot help feeling that one is treading upon holy ground; and it is impossible to tread the same soil which our Lord trod, and wander over His favourite walks with the apostles, and follow the very road that He went from Gethsemane to the Cross, without seriously feeling that it is a solemn reality, and no dream." It was one of the dearest wishes of his heart that this picture should find its way to the National Gallery. He had offered it to a gentleman who expressed a wish to purchase it, for a lower sum than he would otherwise have taken, on the condition that he would promise to leave it to the nation on his decease; and he left behind him a memorandum of plans for a larger version of the same subject to be placed in some public gallery, so as to give the public a "correct representation of the very places which were so often trod by our Redeemer during His sojourn on earth." One cannot have a more instructive lesson in Pre-Raphaelitism than by comparing this picture—painted in such a spirit and depicting a scene as it really looks—with Sir Charles Eastlake's representation, in the next room (397, p. 316), of the scene as he supposed it might gracefully and prettily have looked. The latter version will often attract more than Seddon's, the clear blue sky and complete absence of atmosphere here being in particular a block of offence to those unacquainted with the East. But the very unattractiveness of the true scene is not without significance. "The first view of Olivet impresses us chiefly by its bare matter-of-fact appearance; the first approach to the hills of Judæa reminds the English traveller not of the most, but of the least, striking portions of the mountains of his own country. Yet all this renders the Holy Land the fitting cradle of a religion which expressed itself not through the voices of rustling forests, or the clefts of mysterious precipices, but through the souls and hearts of men; which was destined to have no home on earth, least of all in its own birthplace; which has attained its full dimensions only in proportion as it has travelled farther from its original source, to the daily life and homes of nations as far removed from Palestine in thought and feeling as they are in climate

and latitude ; which, alone of all religions, claims to be founded not on fancy or feeling, but on Fact and Truth" (Stanley : *Sinai and Palestine*, p. 156).

564. THE VIRGIN AND CHILD, WITH SCENES FROM THE LIVES OF THE SAINTS.

Margaritone (Tuscan : 1216–1293). *Room IV.*

Margaritone, famous in his time (like so many of his successors) for painting, sculpture, and architecture alike, was a native of Arezzo, and was "the last of the Italian artists who painted entirely after the Greek (or Byzantine) manner," from which Cimabue and Giotto were the first to depart. This picture being, according to the critics, the most important and characteristic picture of the artist still remaining, should, therefore, be carefully studied by those who are interested in tracing the history of art. Of the Greek manner, in which art was for so many centuries encased, one may notice, first, that there was no attempt to depict things like life. Art, as the phrase goes, was "symbolic," not "representative." Certain definite symbols, certain definite attitudes, were understood to mean certain things. Just as in earlier Greek painting white flesh, for instance, was taken to denote a woman, black or red flesh a man ; so here such and such attitudes were accepted as meaning that the figure in question was the Virgin, and such and such other attitudes that it was the Christ. Secondly, these symbols were all expressive of various dogmas of the Church—of creeds and formulas peculiar to one sect rather than of spiritual truths common to all Christianity.

Both characteristics may be traced in almost every line of this picture. For instance, the humanity of Christ is not yet even hinted at, his divinity alone being insisted upon. Thus the young God is here represented in the form of a man-child ; erect, with the assumed dignity of an adult, as he raises his hand to bless the faithful. With his left hand he holds the roll in which are written the names of the faithful saved : it is as a judge that he comes into the world. The Virgin again is here shown as elect of God to be the mother of God : not as the mother of Jesus, the mother of man's highest humanity. She wears on her head the fleur-de-lys coronet, symbol of purity—and the glory, or aureole, around her represents the

acrostic symbol of the fish, the Greek word for fish containing the initials of the several Greek words meaning "Jesus Christ, Son of God, Saviour." Outside this "Vesica" (or "fish glory"), in the four corners, are four Jewish symbols (Ezekiel i. 10), adopted as emblems of the four Evangelists—the Angel (St. Matthew), the Ox (St. Luke), the Lion (St. Mark), and the Eagle (St. John). So again, in the scenes on either side of the central piece we see the same gloomy theology, in which the world is thought of solely as a place made hideous with evils, where saints are boiled by pagans; women slain by seducers; children devoured by dragons. By help of such pictured deeds of hell, men were taught by the early Church to "loathe this base world and think of heaven's bliss." The first subject (on the spectator's left) represents the birth of Christ in a cattle-shed; the second St. John the Evangelist, calm midst the cauldron of seething oil, the martyr's uplifted hand expressing the precept, "Pray for them which despitefully use you and persecute you." The third subject depicts in a rude symbolic way incidents in the life of St. Catherine (see p. 482)—her beheading, her soul's reception by angels, and the burial of her body by two angels on Mount Sinai. The fourth subject shows St. Nicolas appearing suddenly to some sailors, whom he exhorts to throw overboard a vase given by the devil. In the fifth is St. John resuscitating the body of Drusiana, a matron who had lived in his house previous to his departure, and whose bier he had chanced to meet on his return to Ephesus. In the next subject St. Benedict, founder of the Benedictine Order, is shown in the act of throwing himself into a thicket of briars and nettles, as he rushes from his cave to rid himself of the recollection of a beautiful woman he had once met in Rome, and whose image now tempts him to leave his chosen solitude. In the seventh, St. Nicolas liberates three innocent men; and in the eighth is represented St. Margaret, patron saint of women in childbirth, whom the devil in the form of a dragon confronts to terrify into abnegation of her Christian faith. Unable to persuade her, he devours her, but bursts in the midst, and by power of the Cross she emerges unhurt. It is interesting to observe that the two consecutive acts are here shown as co-existent: a thing frequently done, as we have seen, in early art.

Finally, another characteristic feature is the introduction of the "grotesque" in the animals that support the throne

as a relief from the strained seriousness of the rest of the picture (A. H. Macmurdo in *Century Guild Hobby Horse*, i. 21-28).

565. THE MADONNA AND CHILD.

Cimabue (Florentine: 1240–1302). *Room IV.*

The changes which Giovanni Cenni, called Cimabue, the chief founder of the Florentine School, introduced into the art of painting were twofold. In the first place, his pictures show an *increase of pictorial skill.* He studied when a boy under the Byzantine artists who had been called to Florence to decorate the church of S. Maria Novella, but though he imitated them, he also "improved the art (as Vasari says) and relieved it greatly from their uncouth manner." This picture is an early one of the master's, and has suffered much from time. Thus in the Madonna's face, which was originally laid in green and painted over thinly, time and restorations have removed this over-painting, and left the green exposed (see also Duccio's, II. 566, p. 416). The green and purple of her dress also have changed into a dusky tone; but even so, the advance in pictorial skill may be seen in the shading of the colours, and the attempt to represent the light and dark masses of the drapery, whereas in earlier pictures the painters had been content with flat tints. But the advance made by Cimabue was even more in spirit than in technical skill. He combined the contemplation of the South with the action of the North. He gave the populace of his day something to look at—and something to love. His Madonna is still a Mater Dolorosa—"our Lady of Pain," but there is an attempt alike in her and in the child, and in the attendant angels, to substitute for the conventional image of an ideal personage the *representation of real humanity.* It was this change that explains the story told of one of Cimabue's works, that it was carried in glad procession, with the sound of trumpets, from his house to the church, and that the place was ever afterwards called "Borgo Allegro" (the joyful quarter)—a name which it bears to this day. "This delight was not merely in the revelation of an art they had not known how to practise; it was delight in the *revelation of a Madonna whom they had not known how to love*" (*Mornings in Florence*, ii. 48). In telling this story, Vasari adds that "they had not seen anything

better"; the rudeness and quaintness which are all that at first sight are not discernible would then, it must be remembered, have been unseen. One may recall the poet's protest against those who,

> Because of some stiff draperies and loose joints,
> Gaze scorn down from the heights of Raffaelhood
> On Cimabue's picture.
>
> MRS. BROWNING: *Casa Guidi Windows.*

566. MADONNA AND CHILD.

Duccio (Sienese: about 1260–1340). *Room II.*

Duccio of Buoninsegna did much the same for the Sienese School as Cimabue (see under last picture), with whom he was closely contemporary, did for the Florentine. He was the first, that is to say, who, forsaking partly the conventional manner of the Byzantine School, endeavoured to give some resemblance to nature, and in religious subjects to bring down heaven to earth. In this picture, for instance, the young Christ, instead of being depicted in the act of priestly benediction (as in IV. 564), is shown as a true babe, drawing aside the veil that hides his Mother's face. In this little incident one may thus see the tendency which was to lead to the representation of the Mother and Child as a Holy *Family* (the spectator must have "charity of imagination" to ignore the green hue of the Madonna's face, for reasons stated under 565). Above are seen the prophets, headed by David their king, while on either side St. Catherine[1] and St. Dominic adore the vision of the mother of God. The Byzantine influence, on the other hand, may be seen in the Greek type of feature and long, slender fingers. The revelation that Duccio made of the new powers of art was received, as was Cimabue's, with rapturous applause,

[1] So described in the Official Catalogue. But "is the female saint on the right wing of the triptych really St. Catherine of Alexandria? Only the beginning of the inscription on either side of the figure containing the name can here still be deciphered. It runs thus: SCA (Saint) AL. The reading 'Catherine' thus apparently becomes inadmissible. Besides, the emblems of this female saint are decidedly not those of Catherine of Alexandria, who is always represented with a wheel as the emblem of her martyrdom, while the saint in the picture before us holds in her right hand a palm branch (?) and in her left a small cross, the emblem of confessors" (*Richter*, p. 9).

and one of his pictures was carried in procession on a beautiful day in June to the Cathedral amidst the ringing of bells and the sounding of trumpets; the magistrates, clergy, and religious orders escorting it, followed by a multitude of citizens with their wives and families, praying as they went: the shops were closed and alms distributed to the poor. For that masterpiece Duccio received 16 soldi (8d.) the working day, paid to him in monthly instalments. The city, however, found him his materials, which, owing to the quantity of gold used (see 1139, p. 641), raised the whole cost to 3000 gold florins.

567. CHRIST ON THE CROSS.

Segna di Buonaventura (Sienese: painted 1305–1326). *Room IV.*

A ghastly and conventional work by one of the early Sienese painters—a pupil of Duccio (see under 566, above).

568. THE CORONATION OF THE VIRGIN.

School of *Giotto* (Giotto: 1266–1336). *Room IV.*

Giotto—great alike as a painter, a sculptor, and an architect—was the son of a shepherd in the country near Florence. One day when he was drawing a ram of his father's flock with a stone upon a smooth piece of rock, Cimabue (see 565) happened to be passing by, and, seeing the lad's natural bent, carried him off to be a painter. Cimabue taught him all he knew, and in time the pupil eclipsed his master. Dante mentions this as an instance of the vanity of Fame: "Cimabue thought to hold the field in painting, but now Giotto has the cry." But another poet holds

> That Cimabue smiled upon the lad
> *At the first stroke which passed what he could do,*
> Or else his Virgin's smile had never had
> Such sweetness in't. All great men who foreknew
> Their heirs in art, for art's sake have been glad.
> MRS. BROWNING: *Casa Guidi Windows.*

So great was the fame which Giotto acquired by his frescoes in Florence, that in 1298 he was sent for to do some work for the Pope. It was for him that Giotto sent as his testimonial the famous circle drawn with a brush, without compasses. "You may judge my masterhood of craft," Giotto tells us, "by seeing that I can draw a circle unerringly." (Hence the saying, "rounder than the O of Giotto.") Afterwards he worked at Assisi, and at Padua, where Dante visited

him. He returned to Florence in 1316, and as architect and sculptor built the famous Giotto's Tower. Later on he visited Lucca and Naples, but died at Florence, where he was buried with great pomp in the Cathedral.

It was Cimabue who first attempted to represent action as well as contemplation. Giotto went farther, and represented the action of daily life. "Cimabue magnified the Maid; and Florence rejoiced in her Queen. But it was left for Giotto to make the queenship better beloved, in its sweet humiliation." This picture is not by the master himself, but it is characteristic —in its greater *naturalness* and resemblance to human life—of Giotto's work. Cimabue's picture (565) is felt in a moment to be archaic beside it. Giotto is thus the first painter of domestic life—the "reconciler of the domestic with the monastic ideal, of household wisdom, labour of love, toil upon earth according to the law of Heaven, with revelation in cave or island, with the endurance of desolate and loveless days, with the repose of folded hands that wait Heaven's time." The corresponding development in the direction of greater naturalness which Giotto —himself a country lad brought up amongst the hills and fields—introduced in the art of *landscape* painting cannot, unfortunately, be illustrated from the National Gallery (see on this point Edinburgh *Lectures on Architecture and Painting*, p. 153). But a third development—the introduction, namely, of *portraiture*—is well seen in the Heads of St. John and St. Paul (276), a fragment saved from a wall-painting in the church of S. Maria Novella in Florence, and one of Giotto's latest works. There is no longer a mere adoption of conventional types: Giotto's apostles are individual portraits. "Before Cimabue, no beautiful rendering of human form was possible; and the rude or formal types of the Lombard and Byzantine, though they would serve in the tumult of the chase, or as the recognised symbols of creed, could not represent personal and domestic character. Faces with goggling eyes and rigid lips might be endured, with ready help of imagination, for gods, angels, saints, or hunters —or for anybody else in scenes of recognised legend; but would not serve for pleasant portraiture of one's own self, or of the incidents of gentle actual life. And even Cimabue did not venture to leave the sphere of conventionally reverenced dignity. He still painted —though beautifully —only the Madonna, and the St. Joseph, and the Christ. These he made

living—Florence asked no more: and 'Credette Cimabue nella pintura tener lo campo.' But Giotto came from the field; and saw with his simple eyes a lowlier worth. And he painted the Madonna, and St. Joseph, and the Christ,—yes, by all means, if you choose to call them so, but essentially,—Mamma, Papa, and the Baby. And all Italy threw up its cap —'ora ha Giotto il grido' (now Giotto has the cry)." A fourth development which the art of painting owes to Giotto may be well seen in this picture. Notice the pretty passages of *colour*, as for instance in the dresses of the angels. "The Greeks had painted anything anyhow,—gods black, horses red, lips and cheeks white; and when the Etruscan vase expanded into a Cimabue picture, or a Tafi mosaic, still—except that the Madonna was to have a blue dress, and everything else as much gold on it as could be managed—there was very little advance in notions of colour. Suddenly Giotto threw aside all the glitter, and all the conventionalism; and declared that he saw the sky blue, the tablecloth white, and angels, when he dreamed of them, rosy. And he simply founded the schools of colour in Italy" (*Mornings in Florence*, pt. ii.; see, for further analysis of Giotto's place in the history of art, *Giotto and his Works in Padua*, published by the Arundel Society).

569. THE CORONATION OF THE VIRGIN.

Orcagna (Florentine: about 1308–1386). *Room IV.*

Orcagna is one of the many instances of the union of the arts in the Middle Age. His father was a goldsmith, and he himself was distinguished alike as a painter, a sculptor, and an architect—a union which he used to note by signing his pictures "the work of . . . sculptor," and his sculptures "the work of . . . painter." As a sculptor and architect he is best known by the Loggia dei Lanzi in Florence; as a painter by his frescoes of the Last Judgment and Triumph of Death in the Campo Santo at Pisa. His real name was Andrea di Cione, but he was called by his contemporaries Orcagna, a corruption of Arcagnuolo, the Archangel. "An intense solemnity and energy in the sublimest groups of his figures, fading away as he touches inferior subjects, indicates that his home was among the *archangels*, and his rank among the first of the sons of men" (*Modern Painters*, vol. iii. pt. iv. ch. iii. § 8).

This altar-piece, though a handsome piece of church furniture, is not a favourable specimen of the master's powers.

It was painted for the church of San Pietro Maggiore, a model of which is held by St. Peter (amongst the saints adoring on the spectator's left). The nine smaller pictures, now dispersed about this room (573-5, 576-8, 570-2), were originally placed under the principal picture. A certain quaint uncouthness in the picture is apparent to every one, but this should not blind us to its wealth of expressive detail. Thus, "in the sensitive cast of the Mother's countenance, and in the refined pose of her figure, there is a rare degree of eloquence, such as silently bespeaks a modesty which would shun, a humility which would disallow, any sort of self-adornment. Her Lord, to whose will she submits herself, is no less monumental in dignity of combined power and tenderness. And in the celestial band below, in the maidens that play and sing at the Mother's feet, despite their quaint little almond eyes, there is a *naïveté* of expression, a simplicity and animation unequalled at so early a date. In particular she who, singing behind the harpist, generously spends her soul in impassioned songs, while others, agreeable to nature's truth, are singing regardless of their song, interested only in what is around. Again, in that dual company of holy men and women sitting about the throne, reverence stills every feature, and a saintly singleness of purpose keeps each eye as they look in loving adoration on Him whose dying bought their soul's salvation, or as they lean towards Her whose human heart petitioned them to Paradise" (A. H. Macmurdo in *Century Guild Hobby Horse*, ii. 34).

570. THE TRINITY. *Room IV.*

571, 572. ANGELS ADORING.

Orcagna (Florentine: about 1308–1386). *See under* 569, p. 419. *Room IV.*

Parts of the altar-piece, 569. One may notice here one of Orcagna's limitations. "He was unable to draw the nude. On this inability followed a coldness to the value of flowing lines, and to the power of unity in composition; neither could he indicate motion or buoyancy in flying or floating figures." Compare especially the flying angels in the two little pictures 571 and 572, with such figures as those by Botticelli (III. 1034), and it will be seen at once how inferior Orcagna's knowledge was.

573. THE NATIVITY. *Room IV.*

574. THE ADORATION OF THE MAGI. *Room IV.*

575. THE RESURRECTION.

Orcagna (Florentine: about 1308–1386). *See under* 569, p. 419. *Room IV.*

These three pictures are parts of the altar-piece, 569. They are very rude and "conventional": nothing can be more absurd, for instance, than the sleeping sheep and shepherds at the top of the Nativity; but they are interesting, if only by comparison with later pictures of the same subjects. Such a comparison shows how constant the traditional ways of representing these events were, and how individual choice was shown in beautifying the traditions. Thus many of the details in the Nativity here are similar in idea to those in Botticelli's (III. 1034). So also we have the same Resurrection banner here as in Fra Angelico's (II. 663). But in the several manners of treating the themes there is all the difference between art and rudeness.

576. THE "THREE MARIES" AT THE SEPULCHRE. *Room IV.*

577. THE ASCENSION. *Room IV.*

578. THE DESCENT OF THE HOLY SPIRIT.

Orcagna (Florentine: about 1308–1386). *See under* 569, p. 419. *Room IV.*

Parts of the same altar-piece, 569.

579. THE BAPTISM OF CHRIST.

School of *Taddeo Gaddi* (Florentine: 1300–about 1366). *See under* 215, p. 248. *Room IV.*

In the centre is John the Baptist, baptizing Christ; on the left St. Peter, on the right St. Paul. In the pictures for the *predella* (the step on the top of the altar, thus forming the base of the altar-piece) is a saint at either end; and then, on the left, (1) the angel announcing the Baptist's birth, (2) his birth,

(3) his death, (4) Herod's feast, and (5) Herodias with John the Baptist's head in a charger. The picture must have been the work of an inferior scholar; but it is interesting to notice that this attempt to tell a consecutive story in his picture, as in an epic poem, instead of a fastening on some one turning-point in it, as in a drama, is characteristic of early art (see under 1188, p. 671). Notice further in the central picture "how designedly the fish in the water are arranged: not in groups, as chance might rule in the actual stream, but in ordered procession. All great artists . . . have shown this especial delight in ordering the relations of self-set details" (A. H. Macmurdo in *Century Guild Hobby Horse*, i. 71).

579a. PARTS OF AN ALTAR-PIECE.

School of *Taddeo Gaddi* (Florentine: 1300–about 1366). *See under* 215, p. 248. *Room IV.*

These three panels formed the *cuspidi* of the Baptism of Christ (579). In the centre is the Almighty, on the left the Virgin, on the right Isaiah, holding a scroll with the words (in Latin), "Behold a virgin shall conceive."

580. THE ASCENSION OF ST. JOHN THE EVANGELIST.

Jacopo Landini, or *da Casentino* (Florentine: about 1310–1390). *Room IV.*

Another of the altar-pieces (*cf.* 579, above) which aimed at giving the whole story of some subject, and thus recall the time when sacred pictures were (as it has been put) a kind of "Scripture *Graphic*." This picture was originally in the church of St. John at Prato Vecchio in the Casentino, where the painter was born, and whence his common designation, Jacopo da Casentino. In the *predella* pictures are, on the left, (1) St. John distributing alms and baptizing, (2) his vision of Revelation in the island of Patmos, (3) his escape from the cauldron of boiling oil; and then, as the subject of the principal picture, his ascension to heaven, for, "according to the Greek legend, St. John died without pain or change, and immediately rose again in bodily form and ascended into heaven to rejoin Christ and the Virgin." In the other small pictures and in the pilasters are various saints, and immediately over the central picture are (1) the

gates of hell cast down, (2) Christ risen from the dead, (3) the donor of the picture and his family, being presented by the two St. Johns.

580a. PART OF AN ALTAR-PIECE.

Jacopo Landini (Florentine: about 1310–1390). *See under* 580. *Room IV.*

These figures formed the *cuspidi*, or upper pictures, of the "Ascension of St. John" (580). In the middle is the symbolic representation of the Trinity (seen best on a large scale in I. 727, p. 494); at the sides are the Virgin and the Angel of the Annunciation.

581. A GROUP OF SAINTS.

Spinello Aretino (Tuscan: about 1333–1410). *Room IV.*

Certainly not an adequate, and perhaps not an authentic, specimen of a master who is better represented by the fragments of fresco in the vestibule of the Gallery. The saints are St. John the Baptist, St. John the Evangelist, and St. James the Greater.

582. THE ADORATION OF THE MAGI.

Fra Angelico (Florentine: 1387–1455). *See under* 663, p. 460. *Room II.*

583. THE BATTLE OF ST. EGIDIO.

Paolo Uccello (Florentine: 1397–1475). *Room III.*

A picture of great interest both from a technical and from a moral point of view. From the former, it shows the beginning of scientific "perspective" (*i.e.* the science of representing the form and dimensions of things as they really *look*, instead of as we conceive them by touch or measurement to *be*); the painter is pleased with the new discovery, and sets himself, as it were, the hardest problem in perspective he can find. Note the "foreshortening" of the figure on the ground (objects are said to be "foreshortened" when viewed so that we see their breadth, and not their length—for example, the leg of Titian's Ganymede in VII. 32). So devoted was Paolo to his science that he became (says Vasari) more needy

than famous. His wife used to complain to her friends that he sat up all night studying, and that the only answer she ever got to her remonstrances was, "What a delightful thing is this perspective!" He had another and a softer passion: he was so fond of birds that he was called Paul of the Birds ("Uccelli"—his family name being Paolo di Dono), and he had numbers of painted birds, cats, and dogs in his house, being too poor to keep the living creatures.

From the moral point of view, we may see in this picture, says Mr. Ruskin, what a gentleman's view of war is, as distinguished from a boor's, with mean passion and low fury on every face. "Look at the young Malatesta, riding into the battle of Sant' Egidio. His uncle Carlo, the leader of the army, a grave man of about sixty, has just given orders for the knights to close: two have pushed forward with lowered lances, and the *mêlée* has begun only a few yards in front; but the young knight, riding at his uncle's side, has not put his helmet on, nor intends doing so yet. Erect he sits, and quiet, waiting for his captain's order to charge; calm as if he were at a hawking party, only more grave; his golden hair wreathed about his proud white brow, as about a statue's" (*Modern Painters*, vol. v. pt. ix. ch. viii. § 9). Another point to notice is the type this picture affords of "the neglect of the perfectness of the earth's beauty, by reason of the passions of men. The armies meet on a country road beside a hedge of wild roses; the tender red flowers tossing above their helmets, and glowing between the lowered lances." In like manner, adds Mr. Ruskin, in the Middle Ages, when men lived for safety in walled cities, "the whole of Nature only shone for man between the tossing of helmet-crests; and sometimes I cannot but think of the trees of the earth as capable of a kind of sorrow, in that imperfect life of theirs, as they opened their innocent leaves in the warm spring-time, in vain for men; and all along the dells of England her beeches cast their dappled shade only where the outlaw drew his bow, and the king rode his careless chase" (*Modern Painters*, vol. v. pt. vi. ch. i. § 6).

585. PORTRAIT OF ISOTTA DA RIMINI.

Piero della Francesca (Umbrian: 1416–1492). *Room VI.*

Piero della Francesca was so called after his mother: "Francesca's Peter," for, says Vasari, "he had been brought up solely by herself, who furthermore assisted him in the attainment of that learning to

which his good fortune had destined him." He was a native of Borgo San Sepolcro, but studied in Florence, where it is probable that he was a pupil of Paolo Uccello (see 583, above). Like that master he was a great student of perspective, which he "reduced to rules which have hardly admitted of subsequent improvement." His resemblance to Paolo goes farther, however, than this. One instance will be seen in 665, p. 463; another in 758, p. 508; whilst in 908 we may notice the excellent modelling and effect of roundness in the cheek. After studying in Florence, Piero returned to paint in his native city and other Umbrian towns, until, in his old age, "the ban Of blindness struck both palette from his thumb And pencil from his finger."

The portrait of a remarkable woman—remarkable alike in herself and as the good spirit in the strangely contradictory life of her husband. She was the fourth and last wife of Sigismondo Malatesta (nephew of the Malatesta of III. 583), Lord of Rimini (1417-1468). Though a man of unbridled passions, he remained from his youth to the day of his death her devoted lover. For her he became a poet, and in her honour he built in after years the famous church of St. Francis at Rimini. She herself was widely celebrated for her culture, firmness, and beauty (the high forehead so conspicuous here was then the fashion), and when her husband was away she governed Rimini wisely and well, nor was she ever so much as suspected of any complicity in her husband's crimes. The leading poets of the court wrote verses in her praise, and the Pope declared her to be a woman worthy to be loved.

586. MADONNA AND CHILD ENTHRONED.

Fra Filippo Lippi (Florentine: 1412–1469). *See under* 666, p. 464. *Room II.*

> Madonna and her babe,
> Ringed by a bowery, flowery angel-brood
> Lilies and vestments and white faces.
>
> BROWNING: *Fra Lippo Lippi.*

Lippi belongs to a school which, "orderly and obedient itself, understood the law of order in all things, which is the chief distinction between art and rudeness. And the first aim of every great painter is to express clearly his obedience to the law of Kosmos, Order, or Symmetry" (*Fors Clavigera*, 1876, p. 292). The four angel-faces on one side of the Madonna are matched by four on the other; the bishop and black monk on one side-compartment, by the saint and black nun

on the other. Similarly at the foot of the throne the two angels are arranged symmetrically, one facing one way, the other the other. "You will at first be pained by the decision of line, and, in the children at least, uncomeliness of feature, which are characteristic, the first, of purely descended Etruscan work; the second, of the Florentine School headed afterwards by Donatello. But it is absolutely necessary, for right progress in knowledge, that you begin by observing and tracing decisive lines; and that you consider dignity and simplicity of expression more than beauty of feature" (*Fors Clavigera*, 1875, p. 308).

589. THE VIRGIN AND CHILD.

Fra Filippo Lippi (Florentine: about 1412–1469). *See under* 666, p. 464. *Room I.*

Combined with Lippi's realism of representation, "there is also a usually mystic spiritualism of conception. Nearly all the Madonnas, even of the most strictly devotional schools, themselves support the child, either on their knees or in their arms. But here, the Christ is miraculously borne by an angel" (*Fors Clavigera*, 1875, p. 308).

590. CHRIST PLACED IN THE TOMB.

Marco Zoppo (Bolognese: painted 1471–1498). *Room V.*

591. THE RAPE OF HELEN.

Benozzo Gozzoli (Florentine: 1420–1498). *See under* 283, p. 273. *Room II.*

The earliest picture in the Gallery which was painted for domestic pleasure, not religious service. One of the earliest also in which a classical subject is attempted. It probably formed the cover or end of a box, such as were often given for wedding presents, and was no doubt a commission to the artist for that purpose. Hence the choice of subject—(which has been variously given as the Rape of Helen and the Rape of the Venetian Brides), and the (surely intentional) comic extravagance of the drawing: the bridegroom takes giant's strides in lover's eagerness, and the ships scud along with love to speed them. The ludicrous unreality of the rocks and trees, contrasted with the beautifully painted flowers of the fore-

ground, is very characteristic of the art of the time (*cf.* 283 and 582). Rocks, trees, and water are all purely "conventional" still; and "the most satisfactory work of the period is that which most resembles missal painting, that is to say, which is fullest of beautiful flowers and animals scattered among the landscape, in the old independent way, like the birds upon a screen. The landscape of Benozzo Gozzoli is exquisitely rich in incident of this kind" (Edinburgh *Lectures on Architecture and Painting*, pp. 157, 158).

592. THE ADORATION OF THE MAGI.

Filippino Lippi (Florentine: 1457–1504). *See under* 293, p. 280. *Room I.*

* 593. VIRGIN AND CHILD.

Lorenzo di Credi (Florentine: 1459–1537). *Room I.*

Lorenzo Sciarpelloni—the Carlo Dolci of the fifteenth century, as Morelli has called him—was named (like so many of his fellow-artists) after his first master, Credi, a goldsmith by trade; but he afterwards studied with Perugino and Leonardo under Verrocchio. Like his master, he was a sculptor as well as a painter, and Verrocchio in his will requested that Lorenzo might finish his famous statue (at Venice) of Bartolommeo Colleoni. Lorenzo was one of the few men who lived through the Renaissance without swerving from the religious traditions of earlier art, and even without being much influenced by his fellow-pupils—though in his grave and sweet Madonnas there is yet a suspicion of the side-long look, half sweet, half sinister, and of the long, oval face, which distinguish Leonardo. He was a disciple of Savonarola, and burnt his share of pictures in the famous bonfire. "He was a very careful and laborious workman, distilling his own oils and grinding his own colours; and when he was working he would suffer no movement to be made," says Vasari, "that would cause dust to settle on his pictures." What Vasari adds about him may be partly seen in this and the companion picture (648), with their bright colouring and pretty distances: "His works were finished with so much delicacy that every other painting looks but just sketched and left incomplete as compared with those from his hand."

594. THE "HOLY MONEY-DESPISERS."

Emmanuel (Byzantine: about 1660). *Room IV.*

This picture is the earliest in the Gallery (with the exception of the Greek portraits recently added, see p. 709)—not in order

of time, but in order of artistic development. It is a genuine Byzantine picture, an example, therefore, of the art which prevailed in Italy from the sixth century down to about 1250, and the influence of which survived even when the Italian painters had developed an art of their own. The Byzantine style of painting is distinguished by its conventionality and its constancy. It was the recognised thing that such and such a subject should be treated in such and such a way and no other. There is a Byzantine Manual of Painting in a manuscript of the eleventh century in which instructions are given not only as to the subjects to be represented, but as to the costume, age, and lineaments of the characters. An art of this kind was naturally unchanging. This picture is probably only 200 years old, but if it had been painted 800 years ago, or if it had been ordered only the other day from the monks of Mount Athos, little difference of style would be perceptible. It is signed in Greek "by the hand of Emmanouel, priest of Tzane," a painter living in Venice about the year 1660.

The picture is conventional in its choice of subject—the saints Cosmas and Damian being one of the subjects recognised in Byzantine art. They were martyrs of the fourth century—patron saints of medicine, which they practised without fees—hence their title, the "holy money-despisers." They are here receiving the Divine blessing. The picture is conventional also in its treatment. Thus the attitude of the hand is the recognised symbol whereby to express that a figure is speaking. So too, the background is formed by a golden plain, which is meant to represent the air or the sky. The dark blue semicircle surrounding the bust of our Saviour, above the two heads of the saints, has more or less the form of the horizon, and is meant to represent the heaven in which Christ dwells (*Richter*, pp. 5-7).

595. PORTRAIT OF A LADY.

Unknown (Venetian School: 15th–16th century).
Room VII.

One of the many pictures in the Gallery from which the so-called "aesthetic" or "high art" gowns of the present day have been copied. Formerly ascribed to Battista Zelotti, a disciple of Paul Veronese.

596. THE ENTOMBMENT OF CHRIST.

Marco Palmezzano (Umbrian: about 1456–1537). *Room VI.*

This painter was a fellow-countryman and pupil of Melozzo of Forli, who studied under Piero della Francesca, and to that extent Marco is a member of the Umbrian School. The present picture is not a favourable specimen of the master.

597. ST. VINCENTIUS FERRER, DOMINICAN, WITH THE ROSARY.

Francesco del Cossa (Ferrarese: died between 1480 and 1485). *Room V.*

Cossa was a contemporary of Cosimo Tura (see p. 512), with whom he exhibits close affinities of style. "But while Tura was fantastic, and inclined to the lavish use of decoration, Cossa, with severer views of his art, sought to give dignity and grandeur to his figures, and kept ornamentation within its proper bounds" (Official Catalogue, *q.v.* for further particulars about Cossa). The picture was formerly ascribed to Marco Zoppo.

The subject, hitherto supposed to be St. Dominic himself, has now been shown by Signor Frizzoni to be Vincentius Ferrer, a Spaniard of Valencia, who in 1374, at the age of 17, entered the Dominican Order, died in 1419, and was canonised in 1455.

598. ST. FRANCIS WITH THE "STIGMATA."

Filippino Lippi (Florentine: 1457–1504). *See under* 293, p. 280. *Room III.*

St. Francis, the founder of the Franciscan Order of monks (the Black Friars), was the great apostle of Works, whilst St. Dominic, the founder of the Dominican Order (White Friars), was the great apostle of Faith. It was the teaching of these two orders that gave the impetus to the church building, from which grew the art revival at Florence in the thirteenth century. "The gospel of works, according to St. Francis, lay in three things. You must work without money, and be poor. You must work without pleasure, and be chaste. You must work according to orders, and be obedient." And so truly did he in his own works exemplify the life of Christ, that, according to the legend of the time, he received also in his own person the wounds (or "stigmata") of the Crucified One—here visible on

his hands. ("Take my yoke upon you"; "Take up the cross and follow me.") "His reception of the 'stigmata' is, perhaps, a marvellous instance of the power of imagination over physical conditions; perhaps an equally marvellous instance of the swift change of metaphor into tradition; but assuredly, and beyond dispute, one of the most influential, significant, and instructive traditions possessed by the Church of Christ." The saint is here represented in glory; choirs of singing angels encompass him; for now "the wounds of his Master are his inheritance, the cross—sign not of triumph, but of trial, is his reward" (*Mornings in Florence*, i. 8, 13; iii. 64). Inscribed on the picture below are some lines from a Latin hymn to St. Francis, exhorting others to follow him, and to advance as he did the standards of their king ("Let those who depart out of Egypt follow him, and be united to him, in whom the standards of the King come forth for us in clear light").

The floating angels recall those by Botticelli, but the pupil's work is not here so good: these angels seem after all to be standing, Botticelli's to be indeed floating in thin air. Lippi, too, learnt no doubt from him the goldsmith's work, seen here in the indented background to the picture.

599. THE MADONNA OF THE MEADOW.

Marco Basaiti (Venetian: painted 1500–1521). *Room VII.*

This pretty little picture, thoroughly Venetian in its purity of colour, was formerly attributed to Giovanni Bellini, with whom Basaiti was contemporary. It is now attributed by some critics to Catena. Mr. Armstrong (*Notes on the National Gallery*, p. 24) draws attention to the similarity in the baby's hands here and in 234, which also is now very generally attributed to Catena. The correct settlement of disputed points of attribution like this is highly important for the history of painting, but meanwhile the very fact of such disputes has a useful significance, as showing what is meant by the old "schools" of painting. Individual peculiarities are only discovered by minutest examinations; but beneath such differences there are in each school similarities of treatment and conception which come from common traditions and common teaching, and which cause critics of equal intelligence to attribute the same pictures to different masters of the school.

600. THE BLIND BEGGAR.

John Laurens Dyckmans (Flemish: 1811–1888). *Room XIX*

"A blind old man is standing in the sunshine by a church door: before him is a young girl, who is holding out her hand for alms to the passers-by; an old lady coming from the church is feeling in her pocket for a sou; some other figures are seen in the porch at their devotions before a crucifix. Painted at Antwerp, signed *J. Dyckmans*, 1853" (Official Catalogue).

601. *GERALDINE.*

Sir William Boxall, R.A. (British: 1800–1879).

Boxall, who was born at Oxford and educated at Abingdon, was a portrait painter of considerable repute in his day. He was elected A.R.A. in 1851, and R.A. in 1863. He was also Director of the National Gallery from 1865 to 1874, the purchase of the Peel Collection being the most notable event of his term of office.

A lady at her toilet, standing half-length figure. Exhibited at the Academy, 1850.

602. A "PIETÀ."

Carlo Crivelli (Venetian: painted 1468–1495). *Room VIII.*

Carlo Crivelli, a native of Venice, lived most of his life at Ascoli, near Naples. He thus lived somewhat outside the artistic world of his time, a fact which serves to explain the rather conservative character of his art. Thus he adhered to tempera painting, and did not attempt the new medium. Moreover there is a vein of affectation in his pictures which contrasts strongly with the naturalistic tendency in contemporary Venetian art. Owing to a little touch of vanity in the painter we are able to date many of his pictures. For it is known that he was knighted in 1490, and so proud was "Sir Charles" of his new honour that he signed all subsequent pictures "Carlo Crivelli, Knight." 724 in this room is probably the first he finished after the reception of the coveted honour. The National Gallery is, as will be seen in this room, particularly strong in Crivelli's works—including specimens of all kinds, from this small and prettily pathetic picture to large altar-pieces.

603. THE SLEEPING BLOODHOUND.

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XXI.*

Another instance of Landseer's astonishing rapidity of work (see under 409, p. 327). The hound, called "Countess," belonged to Landseer's friend, Mr. Jacob Bell. "She was lying one night on a balcony awaiting her master's return. She heard the wheels of his gig in the distance, and in leaping down missed her balance, fell between twenty and thirty feet, and died during the night. Next morning (Monday), her master took her to Landseer in hopes of securing a sketch of the old favourite, who had long been waiting for a sitting. The sight of the unfortunate hound, Mr. Bell said, suddenly changed an expression of something approaching vexation (at the interruption of his work) into one of sorrow and sympathy, and after the first expression of regret at the misfortune, the verdict was laconic and characteristic: 'This is an opportunity not to be lost; go away; come on Thursday at two o'clock.' It was then about mid-day, Monday. On Thursday, two o'clock, there was 'Countess' as large as life, asleep, as she is now" (*Stephens*, pp. 75, 76).

604. DIGNITY AND IMPUDENCE.

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XX.*

"The noble bloodhound of the Duke of Grafton's breed (exhibited 1839), who calmly regards an approaching person, has received on terms of intimacy a snappish little Scotch terrier, whose irritability is not soothed by grand companionship. The big dog's name was 'Grafton,' a name of his family; that of the little one is unknown to fame" (*Stephens*, p. 79).

605. THE DEFEAT OF COMUS.

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XXI.*

The victims of Comus's sorceries (see XX. 1182, p. 669) assumed, as the potion worked its spell, "the inglorious likeness of a beast." But the attendant spirit, sent by Jupiter to

befriend the innocent, warns the two brothers, who had lost their sister in the wood, that she is in the power of Comus, and instructs them to "rush on him: break his glass, And shed the luscious liquor on the ground." One of them is here seen rushing in with his spear and overturning the monsters in the doorway on the right. The glass has been dashed to the ground, and Comus, in the centre of the picture, throws up his magic wand in despair. One of his revel rout still clings appealingly to him, for those who drink of his cup "all their friends and native home forget, To roll with pleasure in a sensual stye." The picture is a sketch painted for the Queen in 1843 for a fresco in the summer-house at Buckingham Palace. The task set before Landseer was curiously opposite to the natural bent of his genius. At other times he painted beasts as half human, here he had to paint men and women as half beasts: but he makes their faces human still: notice, for instance, the tears in the eyes of two of the female monsters.

606. SHOEING.

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XXI*

This picture, exhibited at the Royal Academy in 1844, is a collection of portraits. The bay mare, "Old Betty," who belonged to Mr. Bell, stands exactly as she was accustomed to appear, "at ease" and without a halter—an appendage which she would never tolerate. She was so fond of being shod, we are told, that she would go of her own will to the farrier. The ass, the bloodhound ("Lama"), and the man are also portraits. "The painting of the mare," adds Mr. Stephens, "is worthy of Landseer's peculiar skill; her skin is glossiness itself." In connection with this point Mr. Ruskin has written as follows, under the head of "Imagination Contemplative": "There is capability of representing the essential character, form, and colour of an object, without external texture. On this point much has been said by Reynolds and others, and it is, indeed, perhaps the most unfailing characteristic of great manner in painting. Compare a dog of Edwin Landseer with a dog of Paul Veronese. In the first, the outward texture is wrought out with exquisite dexterity of handling and minute attention to all the accidents of curl and gloss which can give appearance of reality; while the hue and power of the sunshine, and the

truth of the shadow, on all these forms are neglected, and the large relations of the animal, as a mass of colour, to the sky or ground, or other parts of the picture, utterly lost. This is realism at the expense of ideality; it is treatment essentially unimaginative. With Veronese, there is no curling nor crisping, no glossiness nor sparkling, hardly even hair; a mere type of hide, laid on with a few scene-painter's touches; but the essence of the dog is there; the entire, magnificent, generic animal type, muscular and living, and with broad, pure, sunny daylight upon him, and bearing his true and harmonious relation of colour to all colour about him. This is ideal treatment. The same treatment is found in the works of all the greatest men; they all paint the lion more than his mane, the horse rather than his hide" (*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. iv. § 11). In a note to this passage Mr. Ruskin added (ed. 1846), "I do not mean to withdraw the praise I have given, and shall always be willing to give, to pictures, such as the Shepherd's Chief Mourner, and to all in which the character and inner life of the animals are developed. But all lovers of art must regret to find Mr. Landseer wasting his energies on such inanities as Shoeing, and sacrificing colour, expression, and action to an imitation of a glossy hide."

607. HIGHLAND DOGS.

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XX.*

A sketch on copper for the engraved frontispiece of Mr. Scrope's book on deer-stalking (1839).

608. ALEXANDER AND DIOGENES.

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XXI.*

The celebrated Greek cynic is said to have shown his contempt for riches by taking up his abode in a large tub. Plutarch relates that Alexander visited him when in his tub at Corinth, and said to him, "I am Alexander the Great." "And I am Diogenes the Cynic," replied the philosopher. "What can I do for you?" said the king. "Stand out of the sunshine," said the cynic. Alexander, struck with the

remark, to reprove those of his courtiers who were ridiculing the uncouth rudeness of the Greek philosopher, said, "If I were not Alexander, I would wish to be Diogenes." Landseer "personifies Diogenes by a dingy, meditative little beast in inferior condition of health and of poor belongings. He appears to be a farrier's tyke, to judge by the box of nails, with its thumb-hole, and the hammer, which lie before the tub; and he is undoubtedly of abstemious habits, if we may judge by the 'rope' of onions and the herbs suspended at the side of his place of shelter, and the potatoes which lie on the flagstones. Alexander, the big white bull-dog, with his military collar, stands before the tub, and regarding its cynical occupant askant, knits his brows—not a dog's action, by the bye—at once inquiringly and with hauteur. The courtiers are commonplace; two are whining, with hypocritical mouths turned down, the one has upcast eyes, the other is self-absorbed in meditation, and with his eyes dreamingly half-closed, occupies part of the background. A greyhound of the gentler sex, whose collar is decorated with a hawk's bell, and who is herself a courtier, is courted by the sneaking little spaniel, with his set smile on his lips, and adulatory eyes as lustrous as globes of glass. A contumelious spaniel of another breed is near, and, with nose upturned and scornful, looks at the more scornful and not less insincere cynic, who, with greater pride, tramples on the pride of Alexander" (*Stephens*, pp. 91, 92). "Politicians," says Mr. Bell, by whom the picture was bequeathed to the National Gallery, "and persons having a lively imagination, may see in Alexander the type of a successful bully, who has fought his way in the world by *physical force*, and has a sovereign contempt for *moral influence*. His motto is '*vi et armis*,' in support of which propensity he has obtained a few scars. Nevertheless he is quite ready at any moment

> To fight his battles o'er again,
> And thrice to slay the slain.

Among his followers may be traced the portraits of a numerous class of persons who are always to be found in the wake of lucky adventurers, looking out for any share of the spoil which chance or flattery may bring within their grasp" (*Descriptive Catalogue of Pictures, etc., exhibited at the Marylebone Institution, etc.*, 1859).

609. "THE MAID AND THE MAGPIE."

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XXI.*

From the popular tale so called, founded on a trial in the French *Causes Célèbres*, which Rossini adopted in his opera, the *Gazza Ladra*. "A pretty Belgian girl, with a gay red cap on her head, has come a-milking; the cow is willing, and turns with affectionate docility to her friend; but the girl, whose expression is happy, is ardently listening to her lover, who, leaning against a post, sighing and longing, speaks to her. Thus far she neglects her immediate duties. She is supposed to get into further trouble because, having placed a silver spoon in one of the wooden shoes at her side, she did not observe how a malicious magpie pilfered the treasure" (*Stephens*, pp. 97, 98).

613. *UNCLE TOBY AND WIDOW WADMAN.*

C. R. Leslie, R.A. (British: 1794–1859). *See under* 402, p. 320.

A repetition, painted in 1842, of No. 403.

614. THE BATHER.

William Etty, R.A. (British: 1787–1849). *See under* 356, p. 306. *Room XX.*

This picture (exhibited 1844) is one of many versions of a favourite subject with Etty—the bather standing listening, "at the doubtful breeze alarmed."

615. THE DERBY DAY.

W. P. Frith, R.A. (British: born 1819; still living). *Room XX.*

Mr. William Powell Frith, the most widely popular painter of his day, was born at Aldfield in Yorkshire, his father being a servant at Studley Royal, and afterwards landlord of the Dragon Inn at Harrogate. His family were from the first anxious to make an artist of him, his own inclination, however, being to the trade of auctioneer. He was educated at a private school near Dover, and in 1835 entered Mr.

Sass's drawing school at 6 Charlotte Street, Bloomsbury—a school which has the honour of turning out many of our best painters, Sir John Millais amongst the number. Here Mr. Frith for two years drew from the antique, afterwards passing into the Academy Schools. He obtained some little occupation as a portrait painter in country houses, and his first picture subjects were from Scott and Shakespeare—one of these, a "Malvolio," was hung at the Academy in 1840, the same year in which Maclise's "Malvolio" (423, p. 338) was exhibited. It was Maclise whom Mr. Frith set himself at this period to imitate, his great difficulty, as he tells us, being to think of subjects. A picture of "Dolly Varden" secured him the friendship of Dickens, and in 1844 he was elected A.R.A. In 1852 he was elected R.A. in succession to Turner. It was in this year that he first attempted a subject in modern life, to which he had always felt impelled, but from which the difficulty of dealing with modern costume had long deterred him. His first great success in this line was with "Ramsgate Sands" in 1854. This was followed by "The Derby Day," "The Railway Station," "The Marriage of the Prince of Wales," "The Road to Ruin," "The Race for Wealth," "For Better or for Worse," and "The Private View." Of late years Mr. Frith has returned to literary and historical subjects, but it is on his pictorial mirrors of modern life that he justly bases his claim to fame. The limits of that fame were thus defined by Mr. Ruskin in criticising the present picture, which is admittedly the painter's masterpiece: "I am not sure how much power is involved in the production of such a picture as this; great ability there is assuredly—long and careful study—considerable humour—untiring industry—all of them qualities entitled to high praise, which I doubt not they will receive from the delighted public. It is also quite proper and desirable that this English carnival should be painted; and of the entirely popular manner of painting, which, however, we must remember, is necessarily, because popular, stooping and restricted, I have never seen an abler example. The drawing of the distant figures seems to me especially dexterous and admirable; but it is very difficult to characterise the picture in accurate general terms. It is a kind of cross between John Leech and Wilkie, with a dash of daguerreotype here and there, and some pretty seasoning with Dickens's sentiment" (*Academy Notes*, 1858, p. 20).

A scene on the racecourse at Epsom in May 1856—Blink Bonny's year, in days when gambling-tents and thimble-rigging, prick-in-the-garter and the three-card trick had not been stopped by the police. "The picture shows us," says a fellow-academician, "as Hogarth did, what the life of our great metropolis is like. The races on Epsom Downs, the great saturnalia of British sport, bring to the surface all that is most characteristic of London life. In this picture we can discern its elements, its luxury, its wealth, its beauty and

refinement, its respectability and its boredom, its hopeless, unspeakable misery. All its sad tales are told, from that of the jaded Traviata seated in her carriage to the thimble-rigger's accomplice, luring a silly countryman to lose his money, and the hungry young acrobat, who forgets all about his somersault in the cravings of his poor empty little stomach. Though Mr. Frith does not intentionally pose as a moralist in this picture, its truth and its wealth of incident answer the same purpose. We are surrounded by evils, many of them past cure, and not of our own making. It must needs be that offences come, and not only woe but utter discomfort and *ennui* must come to those by whom they come; so it is written, and so it fares with this mad world—and here is the sign of it!" (J. E. Hodgson: *Fifty Years of British Art*, p. 23). Of the origin, production, and reception of the picture, Mr. Frith gives a very interesting account in his *Autobiography*. He came back from Epsom in 1856, convinced that the scene offered "abundant material for the line of art to which I felt obliged, in the absence of higher gifts, to devote myself; and the more I considered the kaleidoscopic aspect of the crowd on Epsom Downs, the more firm became my resolve to attempt to reproduce it." Mr. Frith began to transfer his mental notes to canvas, and after making numbers of studies from models for all the principal figures, prepared a small sketch of the whole composition. Mr. Jacob Bell saw it, and at once commissioned the artist to paint a large picture from it. The price was to be £1500; while for the copyright for the engraving Mr. Frith obtained another £1500. The sum was large; but the picture involved an immense amount of labour, and a very large number of models. For the main incident, that of the acrobat and his hungry little boy, the artist found what was wanted in the Drury Lane pantomime; but the young gentleman's idea of sitting being to throw somersaults, Mr. Frith acquired their dresses and put them on professional models. His friends and children were also put largely under contribution. The lady in a riding-habit in the left-hand corner is "that witty, charming creature, Miss Gilbert," who also figures in Landseer's "Pretty Horse Breaker." With regard to the racing element, "my determination to keep the horses as much in the background as possible did not arise," says Mr. Frith, "from the fact of my not being able to paint them properly, so much as from my desire that the human being

should be paramount; still it was impossible to avoid the steeds and their riders altogether. There I found my friend Tattersall of great service. He procured an excellent type of the jockey class—a delightful little fellow, who rode a wooden horse in my studio, and surprised me by his endurance of a painful attitude, that of raising himself in his stirrups and leaning forward in the manner of his tribe." When at last, "after fifteen months' incessant labour," the picture was ready for the Academy of 1858, Mr. Frith tells us how Maclise spoke of the "gem-like bits of the beautiful mosaic you have so skilfully put together," and how, when the exhibition was opened (then in Trafalgar Square), the Queen, "instead of, as she invariably did, looking at the pictures in their order according to the Catalogue, went at once to mine; and after a little while sent for me and complimented me in the kindest manner. . . . It was on this occasion that the Prince Consort surprised me exceedingly by his intimate knowledge of what I may call *the conduct* of a picture. He told me why I had done certain things, and how, if a certain change had been made, my object would have been assisted. I put many of the Prince's suggestions to the proof after the close of the exhibition, and I improved my picture in every instance." The verdict of the Queen was endorsed by her people. So great was the crowd round "The Derby Day" that a rail had to be fixed up to protect it—an attention that had been paid to no picture since Wilkie's "Chelsea Pensioners" in 1822. "People three or four deep before the picture," reported the owner to the artist, "those in front with their faces within three or four inches of the canvas. The nature of the picture requires a close inspection to read, mark, learn, and inwardly digest it; and from what I have seen, I think it not unlikely that some of the *readers* will leave their *mark* upon it, unless means be taken to keep them at a respectful distance." The critics and some of the painter's academic brethren were not equally enthusiastic. "There is no hope for art in this country," said one of them, "when the people are so besotted as to crowd round such a thing as that." "That thing of yours," said another, "is very popular; "but I intend next year to exhibit Monday Morning at Newgate,—the hanging morning, you know. I shall have a man hanging, and the crowd about him; great variety of character, you know. I wonder you never thought of it."

616. JAMES II. RECEIVING THE NEWS OF THE LANDING OF THE PRINCE OF ORANGE.

E. M. Ward, R.A. (British: 1816–1879). *See under* 430, p. 342. *Room XXI.*

The king is in his palace at Whitehall, where a messenger has just arrived (his departing form is seen in the left-hand corner) with the news of the Prince of Orange having at last landed at Torbay, November 5, 1688 (see XXII. 369, p. 308). "The king turned pale, and remained motionless; the letter dropped from his hand; his past errors, his future dangers rushed at once upon his thoughts; he strove to conceal his perturbation, but, in doing so, betrayed it; and his courtiers, in affecting not to observe him, betrayed that they did" (Sir John Dalrymple's *Memoirs*). In the left-hand corner of the room is the Earl of Feversham, the incompetent commander-in-chief of James's forces. With him are the notorious Judge Jeffreys; Father Petre, the intriguing Jesuit; and opposite to him, the Papal Nuncio. Beside the king is Churchill (afterwards Duke of Marlborough), who was soon to desert him. The Lord Justices, etc., whom James had summoned to his council, are grouped in the corner to the right. The queen is at the king's side, and in front is the baby prince, whose birth —as foreshadowing a Catholic succession—had hastened the coming of the Prince of Orange. To the left, listening round the corner, is a courtier, preparing, one may expect, to desert the setting for the rising star less faithful than the hound whom the painter has introduced to give contrast to this part of the composition.

620. A RIVER SCENE.

F. R. Lee, R.A. (British: 1799–1879). *Room XVI.*

One of the results of an artistic partnership which began about 1848, and continued for many years; the present picture was exhibited in 1855. The cattle are by T. Sidney Cooper, R.A., whose works are still familiar to visitors at the Academy; the landscape by Frederick Richard Lee. He was originally a soldier, but left the service owing to delicate health, and entered as an Academy student in 1818. He became a regular exhibitor at the Academy from 1827 onwards, being elected A.R.A. in 1834, and R.A. in 1838. His pictures were chiefly landscapes, but in later years he exhibited some successful sea-pieces—

such as "Plymouth Breakwater" in 1856 (see for Mr. Ruskin's estimate of the painter *Academy Notes*, 1856, p. 22; and *Modern Painters*, vol. i., Preface to second edition, p. xix. *n.*).

A broad river at evening, with cattle added by Mr. Cooper—

> . . . The dews will soone be falling;
> Leave your meadow grasses mellow,
> Mellow, mellow;
> Quit your cowslips, cowslips yellow;
> Come uppe Whitefoot, come uppe Lightfoot,
> Quit the stalks of parsley hollow,
> Hollow, hollow.
>
> JEAN INGELOW: *High Tide.*

621. THE HORSE FAIR.

Rosa Bonheur (French: born 1822; still living).
Room XXI.

Mdlle. Rosalie Bonheur, usually called Rosa Bonheur, the most talented of French animal painters, was born at Bordeaux. Her father was an artist, and when the family afterwards settled in Paris she used to frequent the streets and *abattoirs* to draw all kinds of animals. She first exhibited at the Salon in 1841, and was decorated with the Legion of Honour in 1865. A still higher compliment was paid her in 1870-1871, when, during the siege of Paris, her studio and residence at By, on the edge of the forest of Fontainebleau, were spared by the special order of the (then) Crown Prince. For many years she regularly attended horse fairs both in France—such as she has here depicted—and abroad, adopting as a rule men's costume in order to carry out her studies and purchases without attracting attention. Mr. Frith relates how when he and Sir John Millais went to lunch with her in 1868, they were met at the station by a carriage, the coachman appearing to be a French Abbé. "The driver wore a black broad-brimmed hat and black cloak, long white hair with a cheery rosy face. It was Rosa Bonheur, who lives at her château with a lady companion, and others in the form of boars, lions, and deer, who serve as models."

This picture is a repetition from a larger one of the same subject, which, for its vigour and spirit, is one of the artist's most celebrated productions.

623. MADONNA AND CHILD.

Girolamo da Treviso, the younger (Venetian: 1497–1544).
Room VII.

A picture more interesting to us perhaps for the painter's history than for its own merits. For Girolamo, who, as we shall

see, was a man of travel, "did not remain faithful to the tradition of art as professed at Venice and Treviso, and might be called rather a forerunner of the eclectic schools. . . . The head of St. Paul is apparently copied from Raphael's picture of St. Cecilia in Bologna. In the types of other figures, in the colouring and in the landscape, we perceive the influence of Dosso Dossi and of Garofalo" (*Richter*, p. 87). The picture is, however, called by Vasari (iii. 287) "the best of his works: it represents the Madonna with numerous saints (Joseph, James, and Paul), and contains the portrait of the person by whom the painter was commissioned to execute the work." It was painted at Bologna, but Girolamo, finding himself not sufficiently appreciated, "repaired to England, where he was so favoured by certain of his friends, who recommended him to the king (Henry VIII.), that he was at once appointed to the service of that monarch. Presenting himself to the English sovereign accordingly, Girolamo was employed, not as painter, but as engineer, and having given proofs of his ability in various edifices, copied from such as he had seen in Tuscany and other parts of Italy, the king admired them greatly. Nay, furthermore, his majesty rewarded the master with large gifts, and ordained him a stipend of four hundred crowns a year, giving him at the same time opportunity and permission to erect an honourable abode for himself, the cost of which was borne by the king." Girolamo had, however, to erect also some bastions at Boulogne, and there "he was struck by a cannon-ball, which came with such violence that it cut him in two as he sat on his horse. And so were his life and all the honours of this world extinguished together, all his greatness departing in a moment."

624. THE INFANCY OF JUPITER.

Giulio Romano (Roman: 1492–1546). *Room XIII.*

Giulio Pippi, called "the Roman," was born at Rome, and was Raphael's favourite pupil; to him Raphael bequeathed his implements and works of art. But the master could not also bequeath his spirit, and in Giulio's works (such as 643 and 644, which, however, are now attributed to a pupil), though "the archæology is admirable," the movements of the actors are affected and forced, and the whole result is a grievous example of the mannerism already beginning to prevail" (Woltmann and Woermann: *History of Painting*, ii. 562). "Raphael worked out the mine of his own thought so thoroughly, so completely

exhausted the motives of his invention, and carried his style to such perfection, that he left nothing unused for his followers. . . . In the Roman manner the dramatic element was conspicuous; and to carry dramatic painting beyond the limits of good style in art is unfortunately easy. . . . For all the higher purposes of genuine art, inspiration passed from his pupils as colour fades from Eastern clouds at sunset, suddenly" (*Symonds*, iii. 490, 491). In 1523 Giulio entered the service of the Duke of Mantua, and besides executing a very large number of works in oil and fresco, he was distinguished as an architect and rebuilt nearly the whole town.[1] Vasari made his acquaintance there, and admired his works so much that Giulio deserved, he said, to see a statue of himself erected at every corner of the city.

An illustration of the classic myth of the infancy of Jupiter, who was born in Crete and hidden by his mother, Rhea, in order to save him from his father Saturn ("all-devouring Time"), who used to devour his sons as soon as they were born, from fear of the prophecy that one of them would dethrone him. In the background are the Curetes "who, as the story is, erst drowned in Crete that infant cry of Jove, when the young band about the babe in rapid dance, arms in hand to measured tread, beat brass on brass, that Saturn might not get him to consign to his devouring jaws" (*Lucretius*, Munro's translation, ii. 629).[2]

625. AN ALTAR-PIECE.

Il Moretto (Brescian: 1498–1555). *See under* 299, p. 286. *Room VII.*

The principal figure is St. Bernardino of Siena (1380-1444). He was one of the most celebrated preachers of his time:

[1] "Giulio Romano did a little of everything for the Dukes of Mantua —from painting the most delicate and improper little fresco for a bed-chamber, to restraining the Po and Mincio with immense dykes, restoring ancient edifices and building new ones, draining swamps and demolishing and reconstructing whole streets, painting palaces and churches, and designing the city slaughter-house" (W. D. Howells's *Italian Journeys*, "Ducal Mantua").

[2] S. Palmer, the artist, and friend of William Blake, wrote of this picture: "By the bye, if you want to see a picture bound by a splendid imagination upon the fine, firm, old philosophy, do go and look at the Julio Romano (Nursing of Jupiter) in the National Gallery. That is precisely the picture Blake would have revelled in. I think I hear him say, 'As fine as possible, Sir! It is not permitted to man to do better!'" (*Memoir of Anne Gilchrist*, p. 59). Elsewhere Palmer proposed to a friend as a compact test of taste the question, "Do I love the Julio

hence the words on the open book which he is represented as holding in his left hand, "Father, I have manifested thy name to men." The Gospel which he preached was "Salvation through Jesus Christ": hence the circle in his right hand with the Latin monogram "I.H.S." (Jesus the Saviour of mankind). He came of a noble family, but the secret of his power was his determination to live amongst the poor ones of the earth: hence at his feet are mitres inscribed with the names of the three cities of which he refused the bishoprics. The attendant saints are Sts. Jerome, Joseph, Francis (to whose order Bernardino belonged), and Nicholas of Bari. Above is a vision of the only crown to which St. Bernardino aspired—the company of the saints, the Virgin and Child, St. Catherine, and St. Clara. Into the pervading expression of simple and humble piety the artist has put, perhaps, something of his own character; for he was a man of great personal piety, and he is said to have always prepared himself (like Fra Angelico before him) by prayer and fasting for any important work of sacred art. Something, too, of this ascetic ideal may be seen in the attenuated figures of his saints.

"In those who already know Moretto, this altar-piece will," says Mr. Pater, "awake many a reminiscence of his art at its best. The three white mitres, for instance, grandly painted towards the centre of the picture, at the feet of St. Bernardino, may remind one of the great white mitre which, in the genial picture of St. Nicholas, in the *Miracoli* at Brescia, one of the children, who as delightfully unconventional acolytes accompany their beloved patron into the presence of the Madonna, carries along so willingly, laughing almost, with pleasure and pride, at his part in so great a function. In the altar-piece at the National Gallery those white mitres form the keynote from which the pale, cloistral splendours of the whole picture radiate. You see what a wealth of enjoyable colour Moretto, for one, can bring out of monkish habits in themselves sad enough, and receive a new lesson in the artistic value of reserve" ("Art Notes in North Italy," in *New Review*, November 1890).

Romano in the National Gallery?" (*Life and Letters of Samuel Palmer*, p. 250). Another distinguished artist, John Linnell, was also a great admirer of the picture. He strongly urged its purchase for the National Gallery, declaring it to be "full of beauty and without any alloy" (Story's *Life of Linnell*, ii. 123).

626. PORTRAIT OF A YOUNG MAN.

Botticelli (Florentine : 1447–1510). *See under* 1034, p. 594. *Room III.*

This portrait was formerly ascribed in the Official Catalogue to Masaccio. The wish was perhaps father to the thought, for Masaccio is a very important person in the development of art (being the leader of the scientific movement in Florentine painting, and also "the first man," says Mr. Ruskin, "who entirely broke through the conventionality of his time and painted pure landscape"), and is not otherwise represented in the National Gallery. Mr. Wornum (the late Keeper) ascribed the portrait to Filippino Lippi; it is now ascribed to Botticelli, who was also distinguished in portrait-painting, which in his time was becoming increasingly fashionable. "The waving lines in the falling hair, and the drawing of the mouth, seem to leave no doubt that Botticelli alone is the author of this impressive, yet simple and unpretentious, likeness of an unknown Florentine" (*Richter*, p. 24).

627. A WATERFALL.

Ruysdael (Dutch : 1628–1682). *Room X.*

The works of Jacob van Ruysdael, who is usually accounted the greatest of the Dutch landscape painters, are remarkable for two specialities. First : his painting of falling water (the name Ruysdael appropriately signifies *foaming water*). "Ordinary running or falling water may be sufficiently rendered, by observing careful curves of projection with a dark ground, and breaking a little white over it, as we see done with judgment and taste by Ruysdael" (*Modern Painters*, vol. i. pt. ii. sec. v. ch. i. § 2).[1] Secondly : he is remarkable for a

[1] "Ruysdael's painting of falling water," adds Mr. Ruskin (*ibid.* § 21), "is generally agreeable ; more than agreeable it can hardly be considered. There appears no exertion of mind in any of his works ; nor are they calculated to produce either harm or good by their feeble influence. They are good furniture pictures, unworthy of praise, and undeserving of blame." It is interesting to compare this somewhat faint praise from Mr. Ruskin with the gushing words of another critic. "Where is the traveller," asks M. Charles Blanc, "familiar with the impressive beauties of mountainous countries, who cannot find them in the pictures of Ruysdael? At the foot of those steep rocks how the water falls, foams, and writhes round the ruins it has brought down ! It dashes forward from the right, from the left, and from the background of the picture towards the gulf which draws it in ; it rushes down, I was going to say, with a hollow noise, for in fact one imagines one can almost hear it. We see it gliding

certain solemn love of solitude, and this love of nature in itself, undisturbed by the incidents of daily life, distinguishes him from most of his contemporaries, and accounts, perhaps, for his popularity in more modern times. Goethe, who admired Ruysdael greatly, calls special attention to the painter's success in "representing the Past in the Present," and in suggesting to the spectator that "the works of nature live and last longer than the works of men" ("Ruysdael als Dichter").

The sense of isolation perceptible in his pictures is in keeping also with what we know of his life. He was born at Haarlem, the son of a picture-dealer and framemaker, but became a citizen of Amsterdam. He remained unmarried in order, it is said, to promote the comfort of his aged father. He belonged to the sect of the Mennonites, who enjoined on their disciples strict separation from the world. In Ruysdael's case the world also separated itself from him. His talents were ignored by the public of his day, and in 1681 he was admitted into the town's almshouse at Haarlem, where he died in the following year. His views are mostly taken from the northern provinces of the Netherlands; the Norwegian scenery which he introduced in many of his later works being studied probably from sketches by Van Everdingen. But it is probable, though (as a writer in the *Quarterly Review* observes) no direct evidence in confirmation has yet been found, "that Ruysdael went to Norway either with or without Everdingen, and for a time steeped himself in the spirit of the wild landscape. The large number of works of the waterfall class that we possess show that he was deeply impressed by the artistic and ethical qualities of the landscape. Severe, remote, and melancholy, these Norwegian solitudes appealed to the mind of this most solitary of artists, in whose art, as Goethe said, the poetry of loneliness has found an eternal expression."

628. A WATERFALL.

Ruysdael (Dutch: 1628–1682). *See under* last picture. *Room X.*

629. MADONNA AND CHILD.

Lorenzo Costa (Ferrarese: 1460–1535). *Room V.*

Lorenzo Costa was a pupil of Cosimo Tura, at Ferrara, but was soon drawn away to Bologna, where he worked with Francia. The

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down the slippery rocks, dashing against the rough bark of the trees, and gushing down the rugged bottom of the ravine. We fancy we feel the cold and humid spray falling on our faces. . . . But such is the power of genius, that after having seen in all its magnificent reality the spectacle which the artist has reproduced on a piece of canvas some few inches in magnitude, nature seems to us less grand and less startling than the work of Ruysdael."

friendship of these two men is a good instance of the unity between the different arts in the Middle Ages. Thus the workshop of Francia at Bologna consisted of two stories. In the upper story, pictures were painted under the supervision of Costa; whilst in the lower, gold and silver works were executed, and coins stamped, under the direction of Francia.

This picture should be compared with the Perugino in the next room (288), for Lorenzo Costa has been called "the Perugino of Ferrára," and works of his are in many galleries wrongly attributed to Perugino. Every one will feel that there is a grace and a sweetness here which recalls Perugino. Lorenzo, too, has Perugino's fondness for a "purist" landscape (see p. 277); and note the curious device, peculiar to the Ferrarese School, by which he introduces it. The Madonna's throne is constructed in two parts, so that between the base and the upper part a vacant space is left, through which we look into the open air ("Thus saith the Lord, the heaven is my throne, and the earth is my footstool").

630. MADONNA AND CHILD WITH SAINTS.

Gregorio Schiavone (Paduan: painted about 1470).
Octagon Room.

A picture of historical interest, as being the earliest in the Gallery of the Paduan School. Gregorio, the Sclavonian (*i.e.* Dalmatian), though not, one must think, a very good artist, was proud of his master, and this picture is signed (on the little card below the throne) "the work of Schiavone, the pupil of Squarcione." That master's style was distinguished, as we have seen (p. 28), by its *sculpturesque* quality; and in the works of a somewhat clumsy pupil like Gregorio ("this Dalmatian clodhopper," Morelli calls him) one sees this tendency carried to excess; the outline of the Madonna's face here, and still more in VIII. 904, p. 562, is quite grotesquely sharp. Another characteristic of the school is exemplified in both Gregorio's pictures — the choice, namely, of antique embellishments, of bas-reliefs, and festoons of fruit, in the accessories. Thus note here the bas-relief behind the Madonna's chair, and in 904 the festoons of fruit upon the arch.

631. PORTRAIT OF A LADY.

Ascribed to Francesco Bissolo (Treviso: painted 1500–1528). *Room VII.*

By one of Bellini's pupils and imitators. Observe the rich dress of a Byzantine stuff embroidered with strange animals, such as one sees in the old mosaics at Venice. The lady wears too a long gold chain, as the Venetian women do to this day.

632 633. TWO SAINTS.

Girolamo da Santa Croce (Venetian: painted 1520–1550). *Room VII.*

Girolamo—a relation probably of Francesco Rizo, also of Santa Croce (a village near Bergamo)—was one of the weaker followers of Giovanni Bellini. Morelli (p. 27) mentions, as a sign by which Girolamo's pictures, which are frequently met with in North Italian galleries, may often be recognised, that "he introduced a parrot whenever the subject he was treating would allow it, just as Paolo Farinato used to put a snail into his paintings as a sort of mark."

634. THE MADONNA OF THE GOLDFINCH.

Cima da Conegliano (Venetian: painted 1489–1517). *See under* 300, p. 288. *Room VII.*

635. THE "REPOSE."

Titian (Venetian: 1477–1576). *See under* 4, p. 91. *Room VII.*

One of the pictures painted by Titian for the King of Spain (it has the Escurial mark on the back of it). The subject is the familiar Repose of the Holy Family, during their flight into Egypt. The introduction of St. John the Baptist, and St. Catherine[1] embracing the Holy Child, and in the distance the angel appearing to the shepherds, serve as the sign-manuals to mark the sacred subject. For the rest it is a simple domestic scene, laid amongst the hills of Titian's country, near

[1] "The piece of St. Catherine's dress over her shoulders is painted on the under dress, after that was dry. All its value would have been lost, had the slightest tint or trace of it been given previously. This picture, I think, and certainly many of Tintoret's, are painted on dark grounds; but this is to save time, and with some loss to the future brightness of the colour" (*Modern Painters*, vol. v. pt. viii. ch. iv. § 17 *n.*).

Ceneda, on the way to Cadore. "To this Ceneda scenery I would assign those charming mixtures of woodland and plain, —those sweeping intermingling lines of hill, here broken by a jutting rock, sinking there into the sudden depth of bosky shades, — which are another characteristic of Titian's landscape. The play of light and shade over such a country, throwing out now this, now that, of the billowy ranges as they alternately smiled in sunshine, or frowned in shadow; now printing off a tower or a crag, dark against a far-off flitting gleam, now touching into brightness a cottage or a castle; he specially delighted to record. . . . It must have been from the village of Caverzano, and within an easy walk from Belluno, that he took the mountain forms, and noted the sublime effect upon them of evening light, introduced in the 'Madonna and St. Catherine.' The lines of hill and mountain are identical with a record in my sketch-book, and the sharp-pointed hill, almost lost in the rays, is one of the most familiar features in the neighbourhood of Belluno" (Gilbert: *Cadore*, pp. 36, 59). Mr. Gilbert makes another interesting remark, which may be verified in this picture with its flocks of sheep, as well as in 270, p. 266, with its farm buildings: "Another characteristic of Titian's landscape, and new in his time, is his perception of its domestic charm—the sweetness of a home landscape. A cottage, a farm, a mill, take the place with him of the temples, towers, and lordly palaces of town-bred painters. . . . Honest travellers on a country track, or sleeping in the shade; the peasant going forth to labour, or returning with his tools; the high-roofed, quaintly gabled farm, with its nondescript surroundings, and all set snugly on the bosky knoll . . . these are his favourite subjects. But they never would have been so to a thorough Venetian. They show us the man of the hills—the breezy, happy hills: the man of many pleasant memories, upon the sward, beside the brook, under the bending boughs: the man who carried no city apprehensions, or city squeamishness to country places, but was at home anywhere under the broad heaven" (*ibid.* p. 60).

636. PORTRAIT OF A POET.

Palma Vecchio (Bergamese: 1480-1528). *Room VII.*

Jacopo Palma, the elder (Il Vecchio), is one of the most illustrious of the "post-Bellinian School" of painters at Venice. But he was born near Bergamo and "could never entirely lay aside his mountain

nature in his works" (see *Morelli*, pp. 13-18, 24-31, for the best account of Palma's place in art history). He was especially great in the Holy Families, called by the Italians "Sante Conversazione," in which the figures of sacred story are grouped together in restful attitudes and enframed with blue mountain landscapes. He painted so many of these compositions that Mr. Ruskin says—somewhat too sweepingly—that he painted "no profane subject of importance" (*Modern Painters*, vol. v. pt. ix. ch. iii. § 17). He was also a magnificent painter of female and fancy portraits—a branch of art in which he rivals even Titian.

This fine portrait, for instance, was long ascribed to Titian, but is now given in the Official Catalogue to Palma. It was formerly supposed to represent Ariosto (1474-1533), who was acquainted with Titian and commemorates him as one "who honours Cadore not less than Sebastiano del Piombo and Raphael honour Venice and Urbino." Titian made a drawing of Ariosto for the woodcut in the 1532 edition of the *Orlando Furioso*, and that woodcut rather resembles the "Titian's portrait of Ariosto" in Lord Darnley's collection than this one. On the other hand this portrait answers to the one described by Ridolfi as being by Titian. In 1516 Titian went to Ferrara, when Ariosto was also there, and may then have taken Ariosto's portrait, whereas the drawing for the woodcut would probably have been taken fifteen years later, when Ariosto was nearly at the end of his life. The evidence for the ascription to Palma is by no means conclusive (see *Notes and Queries*, Dec. 28, 1889). Mr. W. Fred Dickes has recently suggested—ingeniously, if not convincingly—that the portrait is of the famous "Liberator of Italy," Prospero Colonna (1464-1523), and ascribes it to Giorgione (see *Magazine of Art*, March and April, 1893).

637. DAPHNIS AND CHLOE.

Paris Bordone (Treviso: 1500–1570). *See under* 674, p. 469. *Room VII.*

Daphnis and Chloe, a shepherd and shepherdess, whose life and love in pastoral simplicity was a favourite Greek story, are about to be crowned by Cupid with a wreath of myrtle.

638. THE VIRGIN AND CHILD, WITH SAINTS.

Francia (Ferrarese-Bolognese: 1450–1517). *Room V.*

For more important pictures by this master, see 179 and

180. The saint with the palm-branch here will be recognised in one of the angels in 180.

639. "NOLI ME TANGERE."

Francesco Mantegna (Paduan: about 1470–1517). *Room VII.*

For the subject, see 270, p. 266.

Francesco was the pupil and assistant of his father Andrea. This and 1106 are apparently companion pictures.

640. ADORATION OF THE MAGI.

Dosso Dossi (Ferrarese: 1479–1542). *Room V.*

Dosso Dossi, the friend of Ariosto, is one of the greatest masters of the Ferrarese School (see p. 17), but this is an altogether inadequate example, if indeed it be by him at all.

641. THE WOMAN TAKEN IN ADULTERY.

Ludovico Mazzolino (Ferrarese: 1480–1528). *See under* 169, p. 222. *Room V.*

A picture chiefly remarkable, like 169, p. 222, for its accessories. Notice the ornamental sculpture, the paintings in imitation of bronze relievo, and the modelled plaster work on the walls.

642. CHRIST'S AGONY IN THE GARDEN.

Garofalo (Ferrarese: 1481–1559). *See under* 81, p. 166. *Room V.*

643. THE CAPTURE OF CARTHAGENA.

Ascribed to Rinaldo Mantovano (Roman: early 16th century). *Room XIII.*

This and the companion picture, 644, formerly ascribed to Giulio Romano, are now ascribed to Rinaldo of Mantua, one of the scholars whom Giulio formed when at work in that city. Rinaldo is mentioned by Vasari as the ablest painter that Mantua ever produced, and as having been "prematurely removed from the world by death."

In the upper compartment is represented the capture of New Carthage by the Roman general, Publius Cornelius Scipio, B.C. 210. He distinguished himself on that occasion by the generosity with which he treated the Spanish hostages

kept there by the Carthaginians. This is the subject of the lower compartment. Among the hostages was a girl—hardly represented here as in the story, "so beautiful that all eyes turned upon her"—whom Scipio protected from indignity and formally betrothed to her own lover: who is here advancing to touch the great man's hand, and when they brought thank-offerings to Scipio, he ordered them, as we see here, to be removed again: "accept them from me," he said, "as the girl's dowry" (*Livy*, xxvi. ch. 50).

644. THE RAPE OF THE SABINES.

Ascribed to Rinaldo Mantovano (Roman: early 16th century).
See under last picture. *Room XIII.*

Romulus, the founder of Rome—so the story goes—had collected a motley crew of men about him, and demanded women from the neighbouring states wherewith to people his kingdom. And when they refused, he determined to take them by stratagem. He appointed a day for a splendid sacrifice, with public games and shows, and the neighbouring Sabines flocked with their wives and daughters to see the sight. He himself presided, sitting among his nobles, clothed in purple. As a signal for the assault, he was to rise, gather up his robe, and fold it about him. Many of the people wore swords that day, and kept their eyes upon him, watching for the signal, which was no sooner given than they drew them, and, rushing on with a shout, seized the daughters of the Sabines, but quietly suffered the men to escape. This is the subject of the upper compartment of this picture. But afterwards the Sabines fought the Romans in order to recover their daughters. The battle was long and fierce, until the Sabine women threw themselves between the combatants and induced them to ratify the accomplished union with terms of friendship and alliance. This is the subject of the lower compartment—the intervention of the Sabine women in the right-hand part, the reconciliation in the left.

645. VIRGIN AND CHILD.

Albertinelli (Florentine: 1474–1515). *Room I.*

Mariotto Albertinelli, a pupil of Cosimo Rosselli, was the friend and assistant of the painter-monk, Fra Bartolommeo. He himself,

being of an impatient character, "was so offended with certain criticisms of his work," says Vasari, "that he gave up painting and turned publican."

This picture is often now attributed to a later painter—Sogliani, 1492-1544.

646. ST. CATHARINE.

Unknown (Umbrian School: 15th century). *Room VI.*

This, and the companion picture (647), recently reclaimed from South Kensington, were at the time of their purchase (in 1860) from the Beaucovsin Collection "ascribed to Ridolfo Ghirlandajo."

647. ST. URSULA.

Unknown (Umbrian School: 15th century). *Room VI.*

648. VIRGIN AND CHILD.

Lorenzo di Credi (Florentine: 1459–1537). *See under* 593, p. 427. *Room I.*

649. PORTRAIT OF A BOY.

Jacopo Carucci da Pontormo (Florentine: 1494–1557). *Room I.*

Jacopo Carucci, commonly called Pontormo, from his birthplace of that name (a town on the road from Pisa to Florence), was one of the most original "characters" among those described by Vasari. His pictures were much sought after, but "he would never work but at such moments as he pleased, and for such persons as chanced to be agreeable to him, insomuch that he was frequently sought by gentlemen who desired to possess some work from his hand, but for whom he would do nothing: yet at that very time he would probably be employing himself zealously for some inferior and plebeian person. One of the Medici had been greatly pleased with a picture by Pontormo, and said that in reward for it he might ask whatever he pleased and should have his wish granted. But such was, I know not whether to say the timidity, or the too great respect and modesty of this man, that he asked nothing better than just so much money as would enable him to redeem a cloak which he had hastily pledged." Many other interesting tales of Pontormo will be found in Vasari—of his love of secrecy, his curious manner of life, and the dead bodies he kept in troughs of water, so to paint more realistically the victims of the Deluge. This last tale is characteristic of Pontormo's place in the history of art, which for the most part was

that of an exaggerated mannerist after Michael Angelo. In the National Gallery we see him at his best. His "Joseph in Egypt" (1131) is mentioned by Vasari as his most successful work, and his portraits are uniformly excellent.

This portrait, ascribed in the Official Catalogue to Carucci, is given by other critics to Salviati (652), or Bronzino (650 and 670), who was Pontormo's favourite pupil.

650. PORTRAIT OF A LADY.

Angelo Bronzino (Florentine: 1502–1572). *Room I.*

Angelo di Cosimo, called Il Bronzino, was born in a suburb of Florence, of poor parents; he became a popular artist, "nor have we any one in our day," says Vasari, "who is more ingenious, varied, fanciful, and spirited, in the jesting kind of verse." He was also good at a more serious kind of verse; amongst others he wrote some sonnets on Benvenuto Cellini's "Perseus," of which Cellini says, "they spoke so generously of my performance, in that fine style of his which is most exquisite, that this alone repaid me somewhat for the pain of my long troubles." Vasari was a great friend of his, and speaks in the warmest terms of his generosity and kindness. He was a pupil of Pontormo (see 649). In the history of Florentine art he belongs to the period of decline. Mr. Ruskin cites him as an instance of the "base grotesque of men who, having no true imagination, are apt, more than others, to try by startling realism to enforce the monstrosity that has no terror in itself" (*Modern Painters*, vol. iii. pt. iv. ch. viii. § 8).

"In the rich costume of the sixteenth century," says the Official Catalogue,—and the picture therein resembles most portraits of the time. For it is a remarkable thing how much great art depends on gay and dainty gowns. Note first, in going round these rooms, how fondly all the best painters enjoy dress patterns. "It doesn't matter what school they belong to—Fra Angelico, Perugino, John Bellini, Giorgione, Titian, Tintoret, Veronese, Leonardo da Vinci—no matter how they differ in other respects, all of them like dress patterns; and what is more, the nobler the pattern is, the surer he is to do his patterns well." Then note, as following from this fact, how much of the splendour of dress. "True nobleness of dress is a necessity to any nation which wishes to possess living art, concerned with portraiture of human nature. No good historical painting ever yet existed, or ever can exist, where the dresses of the people of the time are not beautiful; and had it not been for the lovely and

fantastic dressing of the thirteenth to the sixteenth centuries, neither French nor Florentine nor Venetian art could have risen to anything like the rank it reached" (see, *e.g.*, under VII. 294, p. 281). And with regard to this nobleness of dress, it may be observed lastly how "the best dressing was never the costliest; and its effect depended much more on its beautiful and, in early times, modest arrangement, and on the simple and lovely manner of its colour, than on gorgeousness of clasp or embroidery" (*Cambridge Inaugural Address*, p. 11; *A joy for ever*, § 54).

651. AN ALLEGORY: "ALL IS VANITY."

Angelo Bronzino (Florentine: 1502–1572). *See under* last picture. *Room I.*

Venus, crowned as Queen of Life, yet with the apple of discord in her hand, turns her head to kiss Cupid, whose wings are coloured in Delight, but behind whom is the gaunt figure of Jealousy, tearing her hair. Folly, with one foot in manacles, and the other treading on a thorn, is preparing to throw a handful of roses—

> Sweet is Love and sweet is the Rose,
> Each has a flower and each has a thorn.

A Harpy, the personification of vain desire and fitful passion, with a human face, but with claws to her feet and with a serpent's body, is offering in one hand a piece of honey-comb, whilst she holds her sting behind her in the other. In one corner, beneath the God of Love, doves are billing and cooing; but over against them, beneath Folly, there are masks, showing the hideous emptiness of human passion. And behind them all is Time, with wings to speed his course and the hour-glass on his shoulders to mark his seasons, preparing to let down the veil which Pleasure, with grapes twined in her hair, and with the scowl of angry disappointment on her face, seeks in vain to lift—

> "Redeem mine hours—the space is brief—
> While in my glass the sand-grains shiver,
> And measureless thy joy or grief,
> When Time and thou shalt part for ever!"
>
> SCOTT: *The Antiquary.*

For a note on the colouring of this picture see p. 266 *n.*

652. CHARITY.

Francesco Salviati (Florentine: 1510–1563). *Room III.*

Francesco Rossi, called "del Salviati" from his patron, the Cardinal of that name, studied under Andrea del Sarto. He was a great friend of Vasari, whose life of Salviati gives a most interesting account of their intimacy, especially of their early student days, when they "met together and went on festival days or at other times to copy a design from the best works wherever these were to be found dispersed about the city of Florence." In addition to this little picture Salviati is credited by Dr. Richter with 649 and 670.

The usual pictorial representation of Charity, as a woman surrounded by children and giving suck, is the same as Spenser's description of "Charissa"—

> She was a woman in her freshest age,
> Of wondrous beauty, and of bounty rare . . .
> Her necke and brests were ever open bare,
> That aye thereof her babes might sucke their fill . . .
> A multitude of babes about her hong,
> Playing their sportes, that joy'd her to behold;
> Whom still she fed whiles they were weake and young,
> But thrust them forth still as they wexed old.
>
> *The Faërie Queene*, i. 10. xxx., xxxi.

653. HUSBAND AND WIFE.

Unknown (Early Flemish: 15th century). *Room VI.*

This picture, formerly ascribed to Roger van der Weyden, and called "The Painter and his Wife," is delightfully typical of the Flemish ideal both in man and woman—"the man shrewd and determined, the woman sweet and motherly." "They are not fine of figure nor graceful of limb, but, with hardly an exception, their faces tell us that they are men of tried capacity and learnt experience. Through the eyes of many of them glances a happy, childlike soul enough, but the mind is almost invariably a slow-moving, solid power . . . and such as they, were the artists who painted them; they possessed the same industry, they admired the same qualities. The virtue of honest strength, which made the men of Flanders the merchant princes of Europe, was the virtue whose traces the artists of Flanders loved to observe. . . . They care little for mystery, little for pity, little for enthusiasm. . . . They love a man whose visage tells the strength of his

character, who has weathered the buffetings of many a storm, and bears on his visage the marks of the struggle" (*Conway*, p. 104).

654. THE MAGDALEN.

Later School of Roger van der Weyden (Early Flemish: 1400–about 1464). *See under* 664, p. 462. *Room XI.*

Known for the Magdalen by the small vase at her feet—emblem, in all the religious painters, of the alabaster box of ointment—"the symbol at once of her conversion and her love." In these "reading Magdalens" she is represented as now reconciled to heaven, and magnificently attired—in reference to her former state of worldly prosperity. "It is difficult for us, in these days, to conceive the passionate admiration and devotion with which the Magdalen was regarded by her votaries in the Middle Ages. The imputed sinfulness of her life only brought her nearer to them. Those who did not dare to lift up their eyes to the more saintly models of purity and holiness,—the martyrs who had suffered in the cause of chastity,—took courage to invoke her intercession" (Mrs. Jameson: *Sacred and Legendary Art*, p. 205). Hence the numerous Magdalens to be met with in nearly every picture gallery; in art decidedly there has been "more joy over one sinner that repenteth than over ninety-and-nine that need no repentance."

655. THE READING MAGDALEN.

Bernard von Orley (Flemish: about 1490–1542). *Room XI.*

This painter, who studied in Raphael's school, was a designer for tapestry (the staple industry of Brussels in his time) and stained glass, as well as what is now exclusively called an artist, and had all a designer's care for little things. There are some tapestries by him in the great hall at Hampton Court. Notice the prettily designed cup in ivory and gold—symbolical of the box of precious ointment offered by the Magdalen to her Lord. For the subject see under last picture.

656. A MAN'S PORTRAIT.

Mabuse (Flemish: about 1470–1541). *Room XI.*

Jan Gossart, called Mabuse from the town in Hainault (now in France) where he was born, is interesting in the history of art as the man who began the emigration of Flemish painters to Italy. He set out in 1508 in the suite of Philip of Burgundy, and remained in Italy about ten years.

The sitter here is of the Flemish national type, but the Italian influence may be seen in the Renaissance architecture of the background.

657. A DUTCH GENTLEMAN AND LADY.

Jacob Cornelissen or Cornelisz (Dutch: about 1475–1555). *Room XI.*

This painter was the master of Jan Schorel (see 720, p. 492) and is mentioned by Van Mander as a great artist. Most of his altar-pieces for the churches of Holland perished during the Reformation. He was also an engraver, and his woodcuts were as much admired as the copperplates of his contemporary, Lucas van Leyden. He had a son, Dirk, who was also a good painter, especially of portraits.

Presumably a husband and wife—the donors, we may suppose, of an altar-piece. Their patron saints attend them. St. Peter lays his hand approvingly on the man's shoulder. The woman, as "the weaker vessel," seems to be supported by St. Paul. It should be noticed that in sacred and legendary art these two saints are almost always introduced together—St. Peter, with the keys, representing the church of the converted Jews, St. Paul that of the Gentiles: his common attributes are a book (denoting his Epistles), and a sword, signifying the manner of his martyrdom, and being emblematic also of "the good fight" fought by the faithful Christian with "the sword of the Spirit, which is the word of God."

658. THE DEATH OF THE VIRGIN.

After Schongauer (German Swabian: 1450–about 1488). *Room XI.*

A picture, painted perhaps by Hugo van der Goes, on the lines of a print by Martin Schongauer, who was known to his contemporaries

as "the glory of painters" and "Martin the Beautiful." He was born at Colmar, but probably studied under Roger van der Weyden. He was equally famous as a painter and as an engraver: in the latter branch he is best represented at Bâle, but there are also prints of his in the British Museum.

The "absolute joy in ugliness," which Mr. Ruskin finds most strongly exemplified in some of those prints (*Modern Painters*, vol. iv. pt. v. ch. xix. § 18), is not altogether absent from this picture. A more unpleasant bedchamber, with its unseemly crowd of fat bustling apostles (notice the old fellow puffing away at a censer on the left), it would be hard to conceive. One is glad to escape through the open window to the pretty little view of the square.

659. PAN AND SYRINX.

Johann Rottenhammer (German: 1564–1623). *Room X.*

The nymph Syrinx, beloved by Pan and flying from his pursuit, takes refuge among some bulrushes. The god, thinking to grasp her, finds only reeds in his hand—

> And while he sighs his ill-success to find,
> The tender canes were shaken by the wind,
> And breathed a mournful air, unheard before,
> That, much surprising Pan, yet pleased him more.
>
> DRYDEN, from Ovid's *Metamorphoses*.

He formed the reeds into a pipe, hence the name of Syrinx given to the "Pan's pipe," see XIII. 94, p. 171. The background of this picture is said to be by Jan Brueghel (for whom see XI. 1287, p. 717).

660. A MAN'S PORTRAIT (dated 1543).

Ascribed to François Clouet (French: about 1510–1572). *Room XIV.*

François Clouet, like his father Jeannet before him, was court painter to the King of France. Jeannet was, however, probably a Netherlander, and François remained faithful to the old northern style of painting. This and the other portrait ascribed to him might well be taken for works of the Flemish school.

661. THE MADONNA DI SAN SISTO.

After Raphael. (*See under* 1171, p. 660).
East Basement.

A tracing from the original picture by Raphael at Dresden, by Jakob Schlesinger (1793–1855)—a Professor of Painting at Berlin.

663. THE RESURRECTION.

Fra Angelico (Florentine: 1387–1455). *Room II.*

Artists may be divided according to the subjects of their choice into Purists, Naturalists, and Sensualists. The first take the good in the world or in human nature around them and leave the evil; the second render all that they see, sympathising with all the good, and yet confessing the evil also; the third perceive and imitate evil only (*Stones of Venice*, vol. ii. ch. vi. § 51). Of the first class Angelico is the leading type. His life was almost entirely spent in the endeavour to imagine the beings of another world. His baptismal name was Guido, but he changed it early in life to Giovanni, when he entered a Dominican convent in Florence. He was once offered the archbishopric of his city, but he refused it: "He who practises the art of painting," he said, "has need of quiet, and should live without cares and anxieties; he who would do the work of Christ must dwell continually with Him." He was given the name of "Angelico," and after his death that of "Beato" (the Blessed), for his purity and heavenly-mindedness, and it is said of him that "he was never known to be angry, or to reprove, save in gentleness and love. Nor did he ever take pencil in hand without prayer, and he could not paint the Passion of Christ without tears of sorrow." By this "purity of life, habitual elevation of thought, and natural sweetness of disposition, he was enabled to express the sacred affections upon the human countenance as no one ever did before or since. In order to effect clearer distinction between heavenly beings and those of this world, he represents the former as clothed in draperies of the purest colour, crowned with glories of burnished gold, and entirely shadowless.[1] With exquisite choice of gesture, and disposition of folds of drapery, this mode of treatment gives, perhaps, the best idea of spiritual beings which the human mind is capable of forming. It is,

[1] "The art of Angelico," says Mr. Ruskin elsewhere, "both as a colourist and a draughtsman, is consummate; so perfect and beautiful, that his work may be recognised at any distance by the rainbow play and brilliancy of it. However closely it may be surrounded by other works of the same school, glowing with enamel and gold, Angelico's may be told from them at a glance, like so many pieces of opal lying among common marbles" (*Stones of Venice*, vol. i. app. 15).

therefore, a true ideal; but the mode in which it is arrived at (being so far mechanical and contradictory of the appearances of nature) necessarily precludes those who practise it from being complete masters of their art. It is always childish, but beautiful in its childishness" (*Modern Painters*, vol. iii. pt. iv. ch. vi. § 4. See also *Ethics of the Dust*, pp. 150-152). Angelico, it may be added, looking on his work as an inspiration from God, never altered or improved his designs when once completed, saying that "such was the will of God."

The weakness and the strength of the painter are alike well seen in this picture of Christ, with the banner of the resurrection surrounded by the Blessed. The representation of Christ Himself is weak and devoid of dignity; but what can be more beautiful than the surrounding angel choirs, "with the flames on their white foreheads waving brighter as they move, and the sparkles streaming from their purple wings like the glitter of many suns upon a sounding sea, listening in the pauses of alternate song, for the prolonging of the trumpet blast, and the answering of psaltery and cymbal, throughout the endless deep, and from all the star shores of heaven" (*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. v. § 21). No two of the 266 figures are alike in face or form, though each is perfect in grace and beauty.[1] In the central compartment the seraphim (red) are on Christ's right, the cherubim (blue) on his left. In the compartment to Christ's left are, amongst other patriarchs and saints, Abraham with the sword, Noah with the ark, Moses with the tables of law, Aaron with his name on his mitre, and below them St. Agnes with the Lamb, and St. Catherine with her wheel. The martyrs bear palms in their hands; some wear wreaths of roses, others the crown of thorns. In the compartment to Christ's left are the Virgin, St. Peter with the keys, and the Evangelists. On the extreme ends on either side are those of the painter's brother Dominicans, in their black robes, who have joined the company of the "Blessed."

> Multitudes—multitudes—stood up in bliss,
> Made equal to the angels, glorious, fair;
> With harps, palms, wedding-garments, kiss of peace,
> And crowned and haloed hair.

[1] "The many small figures which are seen here surrounded by a celestial glory are so beautiful," says Vasari of this picture, "that they appear to be truly beings of paradise; nor can he who approaches them be ever weary of regarding their beauty."

Each face looked one way like a moon new-lit,
Each face looked one way toward its Sun of Love;
Drank love, and bathed in love, and mirrored it,
And knew no end thereof.

Glory touched glory, on each blessèd head,
Hands locked dear hands never to sunder more:
These were the new-begotten from the dead
Whom the great birthday bore.

CHRISTINA ROSSETTI: *From House to Home.*

664. THE DEPOSITION IN THE TOMB.

Roger van der Weyden (Early Flemish: about 1400-1464). *Room XI.*

This painter was born at Tournai, where he was known as Rogelet de la Pasture. He afterwards went to Brussels, where he assumed his Flemish name, and where in 1436 he was appointed town painter. He was the chief master (as a teacher, that is) of the early Flemish school. It was he who carried Flemish art into Italy (see p. 512), where he was in 1449-1450. Nearer home, the school of the Lower Rhine in its later time was an offshoot of his school: and farther up the river, Martin Schongauer, at Colmar, was an immediate pupil of his. He set the fashions in several subjects—such as descents from the cross, and hundreds of followers imitated his designs. What gave his art this wide currency was the way in which it united the older religious feeling, from which Van Eyck had cut himself adrift, with the new naturalism and improved technique which Van Eyck had introduced. His French blood, too, gave his art an element of vivid emotion, which was lacking in the staid control of Van Eyck. He is especially praised for his "representations of human desires and dispositions, whether grief, pain, or joy." He thus painted for the religious needs of the people at large; and though an inferior artist, enjoyed a far wider influence than Van Eyck.

An unfinished picture on linen and in tempera—very characteristic in subject and treatment of the northern art. Coupled with their absence of feeling for the beautiful there is in the work of these artists a strange fondness for death—for agonies, crucifixions, depositions, exhumations. "It is not that the person needs excitement, or has any such strong perceptions as would cause excitement, but he is dead to the horror, and a strange evil influence guides his feebleness of mind rather to fearful images than to beautiful ones,—as our disturbed dreams are sometimes filled with ghastlinesses which seem not to arise out of any conceivable association of our waking ideas,

but to be a vapour out of the very chambers of the tomb, to which the mind, in its palsy, has approached" (*Modern Painters*, vol. iv. pt. v. ch. xix. § 16). Thus, in painting such subjects as this, the Italians endured the painfulness, the northern artists rejoiced in it—compare for instance V. 180, p. 227. And in so doing they were only meeting the wishes of their patrons. There is a contract, for instance, still in existence in which it is expressly stipulated that the form of our Lord in a picture ordered at Bruges shall be painted "in all respects like a dead man."

665. THE BAPTISM OF CHRIST.

Piero della Francesca (Umbrian: 1416–1492). *See under* 585, p. 424. *Room VI.*

A picture of great interest from a technical point of view, as showing an advancing skill, especially in perspective. The feet of Christ are finely "foreshortened"; the tops of the mountains are correctly reflected on the surface of the river in the foreground; in the middle distance there is a foreshortened view of a street leading to a fortified town, and the anatomy of the figure stripping himself for baptism is very carefully rendered. In these technical respects Piero resembles Paolo Uccello, while there is also a striking affinity of style between the landscapes of the two painters. "The peculiar construction of these landscapes, with steep mountains of an uncommon type, is the more remarkable because they are the starting-point of all the later achievements in realistic landscape painting" (*Richter*, p. 16).

The subject is the baptism in Jordan. Christ, under the shade of a pomegranate tree, is being "baptized of John in Jordan; and straightway coming up out of the water, he saw the heavens opened, and the Spirit like a dove descending upon him" (Mark i. 9, 10). The spiritual feeling of the scene is enhanced by the sweet presence of the attendant angels. It is an old belief that angels watch over men's birth, and so too they are represented as presiding over the new birth which is typified by the rite of baptism. "What solemnity in the bearing of Christ as he permits John to pour over him the water of Jordan which is flowing in a shallow stream at his feet! How modest the deportment of the assistant angels at his side! How the trees, whose every leaf in the dense foliage

is distinctly outlined, seem even to hush their whispers that nothing may disturb the nearness of God, who looking down from heaven as out of the far distance, makes his presence felt." (Grimm's *Life of Raphael*, p. 46).

666. THE ANNUNCIATION.

Fra Filippo Lippi (Florentine: about 1412–1469).

Room III.

I am poor brother Lippo, by your leave! . . .
Yes, I'm the painter, since you style me so. . . .
For me, I think I speak as I was taught;
I always see the garden and God there
A-making man's wife: and, my lesson learned,
The value and significance of flesh,
I can't unlearn ten minutes afterwards. . . .
Why can't a painter lift each foot in turn,
Left foot and right foot, go a double step,
Make his flesh liker and his soul more like,
Both in their order?

BROWNING: *Fra Lippo Lippi.*

This and the companion picture by the same artist (667) were painted for Cosmo de' Medici (this one is marked with Cosmo's crest—three feathers tied together in a ring), and are identified with a story told by Vasari, which Mr. Browning has worked up in his poem on the artist. Cosmo, knowing the artist's ways, kept him under lock and key that his work might be the quicker done, but Lippi one night contrived a way of escape, and "from that time forward," adds Vasari, "Cosmo gave the artist more liberty, and was by this means more promptly and effectually served by the painter, and was wont to say that men of genius were not beasts of burden, but forms of light." This story is only one of several romances in Filippo's life. He lost his parents in childhood, and was placed by an aunt in a Carmelite convent. He left it when he was about twenty, and during an excursion at sea was taken captive by some Moorish pirates. But after a while he found opportunity to draw a whole-length portrait of his master with charcoal on a white wall, which the pirates deemed so marvellous that they set him at liberty. Finally, when he was painting an altar-piece for the nuns of Santa Margherita at Prato, he became enamoured of Lucrezia Buti, who sat to him for the Madonna, and finally he ran off with her. He is said to have been poisoned in the end by her relations. Filippino Lippi was his son, and Sandro Botticelli his pupil.

The story of his life accurately reflects his character as seen in his art. "His art is the finest, out and out, that ever monk did, which I attribute myself to what is usually considered faultful in him, his having run away with a pretty novice out of a convent. . . . The real gist of

the matter is that Lippi did, openly and bravely, what the highest prelates in the Church did basely and in secret; also he loved, where they only lusted; and he has been proclaimed therefore by them—and too foolishly believed by us—to have been a shameful person" (*Fors Clavigera*, 1872, xxii. 4; *Ariadne Florentina*, vi. § 5 *n.*) In other words, Lippi, while true to his religion, did not shut himself out from the world—to use the theological language, he "sanctified," not "crucified," the flesh. His pictures are "nobly religious work,—examples of the most perfect unison of religious myth with faithful realism of human nature yet produced in this world" (*Fors Clavigera*, 1876, p. 187).

Here the traditional legend of the Annunciation is faithfully adhered to, and there is much "unusually mystic spiritualism of conception" in the dove, the Spirit of God, proceeding in rays of golden light from the hand of an unseen Presence; but the painter delights to elaborate also every element of human interest and worldly beauty. Note, for instance, the prettiness of the angel's face, the gracefulness of his figure, the sheen of his wings, and the dainty splendour of the Virgin's chamber.

667. ST. JOHN THE BAPTIST AND SAINTS.

Fra Filippo Lippi (Florentine: 1412–1469). *See under* last picture. *Room III.*

Lippi's general characteristics, noticed above under the companion picture (666), may again be seen here. The "other saints" are Sts. Francis (on the spectator's right, with the stigmata), Lawrence, and Cosmas; on the left Sts. Damianus, Anthony, and Peter Martyr—this last a particularly "human" saint. Lippi was a monk himself, and drew his saints in the human resemblance of good "brothers" that he knew. "I will tell you what Lippi must have taught any boy whom he loved. First, humility, and to live in joy and peace, injuring no man—if such innocence might be. Nothing is so manifest in every face by him as its gentleness and rest." It is characteristic of Lippi, too, that the saints should be represented sitting in so pretty a garden. Secondly,—"a little thing it seems, but was a great one,—love of flowers. No one draws such lilies or such daisies as Lippi. Botticelli beat him afterwards in roses, but never in lilies" (*Ariadne Florentina*, vi. § 9).

668. THE BEATO FERRETTI.

Carlo Crivelli (Venetian: painted 1468–1495). *See under* 602, p. 431. *Room VIII.*

The Beato Ferretti (to whose family the late Pope Pius IX. belonged) kneels in adoration, and as he prays a vision of the Virgin and Child (surrounded by the "Vesica" glory, see IV. 564, p. 413) appears to him. In the upper part of the picture is the festoon of fruit, which was nearly always introduced in this painter's works.

669. ST. SEBASTIAN, ST. ROCH AND ST. DEMETRIUS.

L'Ortolano (Ferrarese: died about 1525). *Room V.*

Giambattista Benvenuti, called L'Ortolano (the gardener) from his father's occupation, is still "a problem in art history, details of his life being so uncertain that even the existence of him is disputed by some critics. His life and works are generally confounded with those of Garofalo, to which painter Morelli ascribes the present work. Garofalo's characteristics are apparent in the form of hand, the brown flesh-tints, the drapery, the landscape, and the small stones in the foreground" (*Italian Painters:* The Borghese and Doria-Pamfili Galleries in Rome, p. 208). This picture was, until 1844, the altar-piece of the parochial church of Bondeno, near Ferrara, where it was generally considered the painter's masterpiece.

In the centre is St. Sebastian, tied to a tree, and pierced with arrows; whilst in the foreground is a cross-bow, lying uselessly. For the story is that Sebastian was a noble youth who was promoted to the command of a company in the Prætorian Guards by the Emperor Diocletian. "At this time he was secretly a Christian, but his faith only rendered him more loyal to his masters; more faithful in all his engagements; more mild, more charitable; while his favour with his prince, and his popularity with the troops, enabled him to protect those who were persecuted for Christ's sake, and to convert many to the truth. Among his friends were two young men of noble family, soldiers like himself; their names were Marcus and Marcellinus." And when they were tortured for being Christians, Sebastian, "neglecting his own safety, rushed forward, and, by his exhortations, encouraged them rather to die than to renounce their Redeemer. Then Diocletian

ordered that Sebastian also should be bound to a stake and shot to death with arrows. The archers left him for dead; but in the middle of the night, Irene, the widow of one of his martyred friends, came with her attendants to take his body away, that she might bury it honourably; and it was found that none of the arrows had pierced him in a vital part, and that he yet breathed. So they carried him to her house, and his wounds were dressed; and the pious widow tended him night and day, until he had wholly recovered" (Mrs. Jameson: *Sacred and Legendary Art*, 1850, pp. 343, 344). This legend was one of the special favourites with the mediæval painters: "the display of beautiful form, permitted and even consecrated by devotion, is so rare in Christian representations, that we cannot wonder at the avidity with which this subject was seized" (*ibid.* p. 346). It is instructive to compare the noble use of the subject made in this picture, in which the great technical skill of the painter is subordinate to the beautiful display of a sacred legend, with the "St. Sebastian" of Pollajuolo (I. 292, p. 279), in which, as we have seen, the subject is used solely—and painfully—for the display of such skill. With St. Sebastian is here represented, on his left, his contemporary, St. Demetrius. He is clad in armour, for he also served under Diocletian, being Proconsul of Greece, and like St. Sebastian used his high office to preach Christ. On the other side is St. Roch (for whose legend see under VII. 735, p. 497). He is a much later saint (about A.D. 1300), and is associated with St. Sebastian as another patron of the plague-stricken. Arrows have been from all antiquity the emblem of pestilence; and from the association of arrows with his legend, St. Sebastian succeeded in Christian times to the honours enjoyed by Apollo, in Greek mythology, as the protector against pestilence.

670. A KNIGHT OF ST. STEPHEN.

Angelo Bronzino (Florentine: 1502–1572). *See under* 650, p. 454. *Room I.*

He wears the robes of his order (with a red cross bordered with yellow), an order established by Cosimo, Duke of Tuscany, and charged with the defence of the coasts against pirates. The knight is a good specimen of the courtier aristocracy with which Cosimo surrounded himself. The knights of St. Stephen

afterwards won much honour by their prowess, but they were men of culture also: notice that this one holds a book in his hand, which rests on a table richly carved in the taste of the time.

671. MADONNA AND CHILD ENTHRONED.

Garofalo (Ferrarese: 1481–1559). *See under* 81, p. 166
Room V.

Originally the principal altar-piece of the church of Sar Guglielmo (St. William) at Ferrara. Hence the introduction of that saint (on our left)—a beautiful face, into which the artist has put, one may think, all his local piety. The saint is in armour, for William—the institutor of the hermit order of Guglielmites—was originally a soldier, and was "given," says one of his biographers, "unto a licentious manner of living, too common among persons of that profession." It was to escape from such temptations that he became a holy penitent, and fought thenceforward in mountain solitudes, as a soldier of Christ against the flesh and the devil. Beside him stands St. Clara, "the very ideal of a gray sister, sedate and sweet, sober, steadfast, and demure." She gazes on a crucifix, for she too had renounced the pomps and vanities of the world. Her wealth of golden hair was cut off, it is said, by St. Francis; her fortune she gave to hospitals, and herself became the foundress of the Order of "Poor Clares." St. Francis stands on the other side of the throne, and beside him is "good St. Anthony" (see under VII. 776, p. 514).

672. HIS OWN PORTRAIT.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.
Room X.

"This portrait, dated 1640, describes the man well—strong and robust, with powerful head, firm and compressed lips and determined chin, with heavy eyebrows, separated by a deep vertical furrow, and with eyes of keen penetrating glance,—altogether a self-reliant man, who would carry out his own ideas, careless whether his popularity waxed or waned" (J. F. White in *Encyclopædia Britannica*).

673. "SALVATOR MUNDI."

Antonello da Messina[1] (Venetian: 1444–1493). *Room VII.*

Christ as "the Saviour of the world" stands with his fingers on the edge of a parapet, giving the blessing and gazing into eternity. A picture of interest as being the earliest known work (it is dated 1465) of Antonello, of Messina in Sicily, who is famous as the man by whom the art of painting in oils, as perfected by the Van Eycks (see XI. 186, p. 230), was introduced into Venice. Antonello learnt the art probably from the Flemish painters, who are known to have been at Naples in the middle of the fifteenth century. This picture, both in conception and in the ruddy complexion peculiar to the school of Van Eyck (see XI. 222 and 290, pp. 250, 278), suggests a Flemish influence. Notice also the *pentimenti* (or corrections): the right hand and border of the tunic were originally higher, and their forms, obliterated by the painter, have now in course of time disappeared. This again shows the hand of an inexperienced artist. Later on Antonello settled in Venice, where he perhaps imparted his secret (which, however, was no secret) to the brothers Bellini,[2] and in his turn imbibed Venetian influences (see for instance 1141).

674. PORTRAIT OF A LADY.

Paris Bordone (Treviso: 1500–1570). *Room VII.*

A splendid specimen of this painter's portraits, and a type of the face which meets one in nearly every Gallery of Europe; for Bordone (a native of Treviso, but a scholar for a short time of Titian at Venice), who had a great vogue as a lady's portrait painter—being specially invited to France to paint the ladies of the court—had yet a way, says Ridolfi, of making such works appear more like fancy portraits than individual portraits. This one is of a girl of the Brignole family of Genoa, aged eighteen, according to the inscription. The type is that of a cruel and somewhat sensual beauty—the eyes, especially, being, "like Mars, to threaten or command"—

[1] The interesting account of Antonello given by Vasari is now discredited by the most competent critics (see especially *Morelli*, pp. 376-390).

[2] It is interesting also to note the cartellino, or little card at the foot of the picture, on which Antonello inscribes his name and the date. This cartellino was taken as a model by Giovanni Bellini and subsequent Venetian artists (see *e.g.* 189 and 280).

Cold eyelids that hide like a jewel
Hard eyes that grow soft for an hour;
The heavy white limbs, and the cruel
Red mouth like a venomous flower.
SWINBURNE: *Dolores.*

Since the above note was written Mr. H. Schütz Wilson has suggested, with some plausibility, that the portrait is of Bianca Cappello (1542-1587), "as pre-eminent in sumptuous voluptuous loveliness, as she was in the crime of her day in Italy." "In the deadly calm of the almost inscrutable lineaments of this remarkable portrait, in which charm and grace are shown behind so much that is terrible, so much that is earthly, sensual, devilish, in those awful eyes, and in that cruel 'red mouth, like a venomous flower,' we see, as I fancy," says Mr. Wilson, "not an obscure girl of a noble family of Genoa, but the counterfeit presentment of the romantically wicked Renaissance heroine, the fair and evil Grand Duchess of Tuscany" (*Pall Mall Gazette*, November 22, 1888).

675. PORTRAIT OF MARY HOGARTH.

William Hogarth (British: 1697–1764). *See under* 112, p. 187. *Room XVII.*

The elder of the artist's two sisters—the family likeness to himself (see 112) is unmistakable. The portrait was painted in 1746, when Hogarth was a prosperous man, and his sisters were living unmarried in a ready-made clothes shop in Little Britain. He "loved them tenderly," we are told, supported them generously, and, as we see, painted their plain, honest faces.

677. LEWIS AS THE "MARQUIS" IN "THE MIDNIGHT HOUR."

Sir Martin Shee, P.R.A. (British: 1770–1850). *West Vestibule.*

It is interesting that the only picture by Shee in the Gallery should be of an actor, for the painter himself had connections with the stage. He came of an old Irish family, and it was Burke who introduced him, when he came from Dublin to London in 1789, to Reynolds. His own suavity and good manners were even better introductions to the portrait painter's *clientèle*, and he soon met with distinguished patrons. In 1798 he was elected A.R.A., and having married, moved into Romney's old house in Cavendish Square. In 1800 he became R.A.;

whilst in 1805 he published a volume of verse (followed in 1809 and 1814 by others), which called forth praise from Byron in his *English Bards and Scotch Reviewers*—

> And here let Shee and genius find a place,
> Whose pen and pencil yield an equal grace:
> While honours, doubly merited, attend
> The poet's rival, but the painter's friend.

The honour of the presidency of the Academy, to which he was elected upon Lawrence's death in 1830, did not, however, strike the public as particularly well merited, for as a portrait painter Shee had been eclipsed by such men as Hoppner, Jackson, and Raeburn, whilst Wilkie was marked out by the popular verdict for the post. The general feeling of surprise was embodied in an epigram of the time—

> See Painting crowns her sister Poesy!
> The world is all astonished!—so is *Shee!*—

For the business and functional duties of the presidency, Shee was, however, admirably fitted. His connection with the stage was less happy. In 1824 he produced a tragedy called *Alasco*, of which the scene was laid in Poland. It was accepted at Covent Garden, but the licenser refused his sanction on the score of alleged treasonable allusions; and Shee was thus robbed of the unique distinction of having produced an acted play, as well as having painted portraits of actors.

William Thomas Lewis, known as "Gentleman Lewis" from the elegance of his deportment, was the leading light comedian of his time. He was "noted for his elegant style of representing people of rank—that is to say, personages gay and witty—without embarrassment, and making love in a very irresistible way. Shee had seen Lewis many times on the stage, and knew him *au bout des ongles;* these gifts were present to him; so selecting this favourite character, he embodied here an epitome of all its attractions. There is the delightful expression, half rallying, half of enjoyment, a general refinement, with a graceful carriage,—in short, a regular bit of comedy is going on before us." (Percy Fitzgerald in the *Gentleman's Magazine*, March 1889.) Lewis first appeared at Covent Garden in 1773, and became deputy manager there in 1782, afterwards starting theatres of his own at Manchester and Liverpool. He is here "made up" in the character of the Spanish marquis, the hero in *The Midnight Hour*,—a comedy adapted by Mrs. Inchbald from the French,—who ultimately wins his lady-love by the stratagem of lending her his clothes, and thus getting her irate guardian to turn her out of doors as a male intruder.

678. STUDY FOR A PORTRAIT.

T. Gainsborough, R.A. (British: 1727–1788). *See under* 308, p. 291. *Room XVI.*

The finished picture, for which this is a study, was a full-length portrait of Mr. Abel Moysey (he was afterwards a Welsh judge, and deputy-king's-remembrancer), when a young man. It was done no doubt during Gainsborough's Bath period, for which town Mr. Moysey was at one time M.P. The tinge of melancholy noticeable in so many of Gainsborough's portraits is just perceptible here, where the young man leans his head on his hand and seems to look forward into the future.

679. THE PORTRAIT OF AN ASTRONOMER.

Ferdinand Bol (Dutch: 1616–1680). *Room X.*

A picture, sitter unknown, by the most distinguished of Rembrandt's pupils in portraiture. The sitter is conjectured to be an astronomer, from the globes on the table before him and from the look on his face as of a man dwelling among the clouds.

680. THE MIRACULOUS DRAUGHT OF FISHES.

Van Dyck (Flemish: 1599–1641). *See under* 49, p. 142. *Room X.*

"One of the too numerous brown sketches[1] in the manner of the Flemish School, which seem to me rather done for the sake of wiping the brush clean than of painting anything. There is no colour in it, and no light and shade;—but a certain quantity of bitumen is rubbed about so as to slip more or less greasily into the shape of figures; and one of St. John's (or St. James's) legs is suddenly terminated by a wriggle of white across it, to signify that he is standing in the sea" (*Art of England*, p. 44). Mr. Ruskin notices the picture as an example of the art which was assailed by the Pre-Raphaelites. A word-picture of the same scene in the Pre-Raphaelite manner, with its literal and close realisation, will be found in *Modern Painters*, vol. iii. pt. iv. ch. iv. § 16.

[1] It is a sketch from a picture by Rubens at Mechlin.

681. CAPTAIN [1] ORME.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *East Vestibule.*

Richard Orme (Coldstream Guards) was aide-de-camp, with Washington, to General Braddock (with whom he was a great favourite), in America during the campaign of 1755. He is described by his comrades as "an honest and capable man, who made an excellent impression on all he encountered." He was wounded in the attack on Fort Duquesne on July 9, 1755, and shortly afterwards returned to England. This portrait was taken in 1761, and Sir Joshua paints him on foot, as one whose fighting days were over; for in 1756 Orme married the Hon. Audrey Townshend and retired into private life. He died in 1781. His MS. journal of the campaign is in the British Museum, having been presented by George IV.

683. MRS. SIDDONS (1755–1831).

T. Gainsborough, R.A. (British: 1727–1788). *See under* 308, p. 291. *Room XVI.*

A portrait of the great English actress, Sarah Kemble, Mrs. Siddons, taken in her twenty-ninth year, the year after Reynolds painted her as the Tragic Muse. It was in that year, when she was at the height of her fame, that Johnson saw her: "neither praise nor money," he said, "the two powerful corruptors of mankind, seemed to have depraved her!" In the stately face depicted by Gainsborough—severe even in its beauty—one sees stamped the character of the actress who turned the heads of half the town, but never herself lost her self-restraint, and who was as celebrated for the blamelessness of her private life as for her command of passion on the stage. "One would as soon think of making love to the Archbishop of Canterbury," said one of her admirers. The strong sharply-defined features repeat the tale of her hardness and haughtiness. "Damn it, madam," said Gainsborough, after working at this portrait for some time in silence, "there is no end to your nose." Equally marked and yet more characteristic is the jaw-bone: "The Kemble jaw-bone!" exclaimed the actress herself, laughing; "why it's as notorious as Samson's!" One

[1] So he was commonly called, though in fact he never rose above the rank of lieutenant.

should note, too, the finely-formed eyebrows: their extreme flexibility was one of the secrets of her art, and lent expressive aid to eyes brilliantly beautiful and penetrating. She was "a daughter of the gods"; in stature "divinely tall," and of equal grace and dignity in her movements. "She behaved," said Miss Burney, describing a party at which she had been present, "with great propriety, very calm, modest, quiet and unaffected. She has a very fine countenance, and her eyes look both intelligent and soft. She has, however, a steadiness in her manner and deportment by no means engaging. Mrs. Thrale, who was there, said, 'Why this is a leaden goddess we are all worshipping.'" Miss Burney with the frizzly head, and Mrs. Thrale, who "skipped about like a young kid," clearly thought the stately queen of tragedy not quite "in the mode." In her toilette the actress herself takes credit for her departure therefrom. Sir Joshua Reynolds, she says, "approved very much of her costumes," of her hair "so braided as to ascertain the size and shape of her head," whilst "my short waist, too, was to him a pleasing contrast to the long stiff stays and hoop petticoats which were then the fashion." One can see from the beautiful use made of the costume in this picture that Gainsborough also found Mrs. Siddons's taste pleasant to a painter's eye. And it was a faithful likeness as well as a charming picture. "Two years before the death of Mrs. Siddons," says Mrs. Jameson, "I remember seeing her when seated near this picture, and looking from one to the other; it was like her still at the age of seventy." For another portrait of Mrs. Siddons, see XXI. 785; and for one of her husband, XXI. 784.

684. RALPH SCHOMBERG, M.D.

T. Gainsborough, R.A. (British: 1727–1788). *See under* 308, p. 291. *East Vestibule.*

Mr. Watts, R.A., says of this portrait of "a very ordinary personage in a pink coat," that "for naturalness and unaffectedness it could not be better" (*Magazine of Art*, June 1889).

Dr. Schomberg belonged to the family of Field-Marshal Duke Schomberg (killed at the Battle of the Boyne), whose house in Pall Mall was taken by Gainsborough. The doctor was something of a courtier, and had his portrait taken in a

court suit of velvet, with his cocked hat and cane in his hand.

685. SHOWERY WEATHER.

Meindert Hobbema (Dutch : 1638–1709). *Room X.*

Hobbema, who disputes with Ruysdael the place of best Dutch landscape painter, was a friend of the latter, and perhaps his pupil : certainly works of the two are sometimes remarkably alike. Thus it has been pointed out that Hobbema's No. 996 shows the influence of Ruysdael, whilst Ruysdael's No. 986 recalls Hobbema's. Often, too, they painted the same country ; compare *e.g.* No. 896 with Hobbema's No. 832. Like Ruysdael, too, Hobbema was a painter without honour in his own country, and nine-tenths of his known works are in England, where he was first appreciated. Even a hundred years ago his pictures were not much sought after ; recently one of them sold for as much as £8820. It has been remarked as a curious fact that until the middle of the eighteenth century no engraver thought it worth while to reproduce any of Hobbema's pictures ; and Sir Joshua Reynolds in his *Tour in Holland* (1781) makes no reference to Hobbema, though he must have seen some of his pictures. He lived in Amsterdam, and died in poverty in the same street as Rembrandt. In 1668, the year of his marriage, he was appointed gauger for the town of foreign liquids—an appointment which seems to have taken up much of his time, for from 1668 his paintings became scarce.

In spite, however, of the resemblance to Ruysdael above noted, Hobbema's best and most characteristic works (see especially XII. 830, one of the very best of them all) are quite distinct. Ruysdael is the painter of the solitude of nature, of rocks and waterfalls ; Hobbema of the Dutch "fields with dwellings sprinkled o'er." The pervading tone of Ruysdael is dark and sombre ; that of Hobbema is drowsy and still. A second characteristic of Hobbema is his fondness for oak foliage, and a certain "nigglingness" in his execution of it. See *e.g.* XII. 832, 833. "They (Hobbema and Both) can paint oak leafage faithfully, but do not know where to stop, and by doing too much, lose the truth of all, lose the very truth of detail at which they aim, for all their minute work only gives two leaves to nature's twenty. They are evidently incapable of even thinking of a tree, much more of drawing it, except leaf by leaf ; they have no notion nor sense of simplicity, mass, or obscurity, and when they come to distance, where it is totally impossible that leaves should be separately seen, being incapable of conceiving or rendering the grand and quiet forms of truth, they are reduced to paint their bushes with dots and touches expressive of leaves three feet broad each." "No word," Mr. Ruskin elsewhere adds, "has been more harmfully misused than that ugly one of 'niggling.' I should be glad if it were entirely banished from service and record. The only essential question about drawing is

whether it be right or wrong; that it be small or large, swift or slow, is a matter of convenience only. But so far as the word may be legitimately used at all, it belongs especially to such execution as this of Hobbema's—execution which substitutes, on whatever scale, a mechanical trick or habit of hand for true drawing of known or intended forms." A second objection to Hobbema's method may be mentioned besides its "trickiness." His "niggling" touch is extended from the foreground to objects farther off, and thus "a middle distance of Hobbema involves a contradiction in terms; it states a distance by perspective, which it contradicts by distinctness of detail" (*Modern Painters*, vol. i. pt. ii. sec. ii. ch. v. § 17, sec. vi. ch. i. § 22; vol. v. pt. vi. ch. v. § 6).

686. THE VIRGIN AND CHILD.

Hans Memlinc (Early Flemish: about 1435–1494).
Room XI.

Of the life of Hans Memlinc (often wrongly called Hemling) next to nothing is known—the romantic biographies of him which were once current having now been proved false. His name (which should not be spelt Memling) is probably derived from his birthplace, the town of Memmelinck (now Medenblick) in the N.E. of Holland. He is supposed to have been a pupil of Roger van der Weyden, and is known from the town records to have been settled in Bruges in his own house in 1479. He must have been a citizen of some wealth, for in the next year he was one of those who contributed to a city loan. If his life was like his art, it must have been gentle and peaceful. Memlinc is one of the leading members of the "Purist" School (see p. 460),—the Fra Angelico, one may say, of Flanders.

In front is a portrait of the donor of the picture. On the Virgin's left is St. George with the dragon—not a very dreadful dragon, either—"they do not hurt or destroy" in the peaceful gardens that Memlinc fancied. Notice how the peaceful idea is continued in the man returning to his pleasant home in the background to the left. The Virgin herself is typical of the feminine ideal in early Flemish art. "It must be borne in mind that the people of the fifteenth century still lived in an age when the language of symbols was rich and widely understood. . . . The high forehead of the Virgin and wide arching brows tell of her intellectual power, her rich long hair figures forth the fulness of her life, her slim figure and tiny mouth symbolise her purity, her mild eyes with their drooping eyelids discover her devoutness, her bent head speaks of humility. The supreme and evident virtue which reigns in all these Madonnas is an absolute purity of heart.

. . . Painters of the period, almost without exception, seek to express the presence of this quality" (*Conway*, pp. 109, 110).

687. ST. VERONICA.

Meister Wilhelm of Cologne (Early German School: living in 1380). *Room XI.*

A work of interest as being by the first artist who emerges in the North as an individual painter—painting before his time being a mere appendage of other arts and the work solely of guilds. This "Master William," who is mentioned in an old chronicle as having "painted a man as though he were alive," was a native of Herle, near Cologne, and attained a prominent position in the latter town.

The subject of this picture is the compassionate woman whose door Christ passed when bearing his cross to Calvary. Seeing the drops of agony on his brow she wiped his face with her napkin, and the true image (*Vera Icon:* hence her name) of Christ remained miraculously impressed upon it — the Christ-like deed thus imprinting itself and abiding ever with her. The subject of the picture gives it a further historical interest as being suggestive of the mystics, the "Friends of God," as they called themselves, who were preaching in the Rhine Valley at this time, and under whose influence this early school of painting arose. "The mystic is one who claims to be able to see God with the inner vision of the soul. He studies to be quiet that his still soul may reflect the face of God"[1]—even as did the cloth of St. Veronica.

688. LANDSCAPE WITH CATTLE.

James Ward, R.A. (British: 1769–1859). *West Staircase.*

James Ward, a distinguished animal and landscape painter, born in Thames Street, London, was originally placed with J. R. Smith, the engraver, and afterwards with an elder brother, William, also an engraver. This was the branch of art which he first practised, but he subsequently took to painting, and became a disciple of Morland, whose sister he married, whilst Morland married Miss Ward. Besides studying with Morland, Ward also attended diligently at a school of anatomy. "The effect of this course of study," says Mr. Boughton (*English Art in the Public Galleries*, p. 68), "became immediately apparent in his work. There was perhaps, if anything, an over-insisted-on correctness and hardness at first in his reaction against Morland's looser and lighter style. There was no longer any hesitation in the structural parts of

[1] Beard's *Hibbert Lectures*, cited by *Conway*, p. 27.

bone or muscle; the vagueness, the generalisation, and the convenient masses of shadow had given place to a hard and fast definition of correctness worthy of a professor of anatomy." This over-insisted-on anatomy is very conspicuous in his cattle-pieces (see here and 1175). But "he saw too," adds Mr. Boughton, "by the same process of analysis, deeper and with a more geological eye beneath the surface of landscape. He looked upon nature no longer as a vague bit of background to his figures or animals, to be generalised into a fitting and helping bit of colour scheme; he saw it with large inquiring eyes, and found in the older masters—of nobly selected and treated landscape, like Titian, Rubens, and Rembrandt—a more sympathetic grasp and treatment." Ward was elected A.R.A. in 1807, and R.A. in 1811.

This picture, which is usually accounted the artist's masterpiece, was painted in 1820-1822 at the suggestion (as he himself informs us) of West, in emulation of Paul Potter's famous picture of a Bull at the Hague. It was through a connection with the Royal Agricultural Society that Ward was led to take to animal painting, and it was somewhat from the Agricultural Show point of view that he seems to have painted all his animals. The fine Alderney cattle here were the property of one of his chief patrons, Mr. John Allnutt, of Clapham.

689. MOUSEHOLD HEATH, NEAR NORWICH.

Old Crome (British: 1768–1821). *Room XVIII.*

John, called "Old" Crome to distinguish him from his eldest son J. B. Crome, who was also a landscape painter of repute, was the son of a Norwich weaver, and was for a time a doctor's errand boy. Afterwards he was apprenticed to a coach and sign painter, and coming across a collection of Dutch and Flemish pictures in the neighbourhood, attained so much proficiency that he was able to establish himself as a drawing master. An idea of his large practice may be obtained from the fact that he required to keep two horses to go his rounds. He seldom exhibited in London; but occasionally went up there on visits—staying, when he did so, with Sir W. Beechey, who had befriended him from the first. Crome had married young, and had a large family; and could spare only the leisure from his work as a drawing master to paint pictures. In 1803 he founded the Society of Norwich Artists; but even then was not above the humblest of odd jobs. There is a receipt of his in existence, dated May 27, 1803, for £1:1s. for "Painting Ye Lame Dog," and 5s. for "Writing and Gilding Ye Maid's Head." Only once did Crome give himself the luxury of a foreign journey. This was in 1814, when he went to Paris, and his letters thence to his wife show a simple and homely disposition. "I shall make this journey pay," he says; "I shall be

very cautious how I lay out my money. I have seen some shops. They ask treble what they will take; so you may suppose what a set they are." Crome's affection for his art is well illustrated by the record of his dying words. "When evidently wandering," relates Mr. Wodderspoon (*J. Crome and his Works*, 1876), "he put his hands out of bed and made motions as if painting, and said, 'There—there—there's a touch—that will do—now another,—that's it—beautiful!' and the very day of his death he earnestly charged his eldest son, who was sitting by his bed, never to forget the dignity of art. 'John, my boy,' he said, 'paint, but paint for fame; and if your subject is only a pig-sty—dignify it.'" Smetham well describes "his serious, sunny, all simple, all rich and happy views of the grandeur of the nooks of nature; the solemn, quiet corners where gray palings become impressive because of their weather marks and boundary marking and other subtle associations with nature and humanity" (*Letters of James Smetham*, 1891, p. 306).

"A work the simplicity of which is so great that only a master could have imparted to it any character. It represents a vast slope of pale verdure, which, from a foreground covered with flowering grass and heath, rises rapidly towards the sky. Great golden clouds float on the rounded summit of the hill. There is nothing more. With so little subject as this, Crome has yet given the truest representation of solitude and stillness. In this plot of ground, which not a breath of wind ruffles, not a sound disturbs, one might imagine oneself as far from the busy town as anywhere in the world. It is the desert in its majesty" (Chesneau: *The English School*, pp. 122, 123).

690. "HIS OWN PORTRAIT."[1]

Andrea del Sarto (Florentine: 1486–1531). *Room I.*

Mr. Browning's poem, in which he sets forth the pathos of the artist's life and character, is the best commentary on this portrait. The real name of Andrea del Sarto—"Andrew of the Tailor," so called from his father's trade—was Andrea d'Agnolo: his monogram, formed of two inverted A's, may

[1] The Official Catalogue, while retaining this title, assures us that it is but "a pleasing illusion," as "the features and the general form of the head have little or no resemblance to the quite authentic portraits of Andrea" at Florence, "or to that engraved by Vasari, who was personally acquainted with the painter. If (adds the catalogue) the object in the hands represents, as it well may, a piece of modelling-clay, the subject of the portrait was probably a Florentine sculptor." In that case we may perhaps save our "pleasing illusion" by supposing that Andrea interpreted the expression of a fellow-artist by his own experience.

here be seen on the background to the left. The Italians called him "the faultless painter": faultless, they meant, in all the technical requirements of painting—

> All is silver-grey,
> Placid and perfect with my art.

But men may be "faultily faultless"; and what he lacked was just the one thing needful—the consecration and the poet's dream, which lift many works by less skilful hands than his into the higher region of imaginative art—

> Their works drop groundward, but themselves, I know,
> Reach many a time a heaven that's shut to me, . . .
> My works are nearer heaven, but I sit here.

And the self-reproach was not less bitter for the knowledge of "what might have been." There is a story that Michael Angelo visited his studio, and said afterwards to Raphael—

> "Friend, there's a certain little sorry scrub
> "Goes up and down our Florence, none cares how,
> "Who, were he set to plan and execute
> "As you are, pricked on by your popes and kings,
> "Would bring the sweat into that brow of yours!"

Yet Andrea himself too was once pricked on by kings. Two pictures of his had been sent to the King of France, who thereupon invited the painter to his court. And there for a time he worked and was honoured; but in the midst of it all he sat reading the letters which Lucrezia, his wife, sent him to Paris. "You called me and I came home to your heart"—not empty-handed either, for Francis entrusted him with money to buy pictures, but Andrea spent it and some of his own in building a house for her in Florence. It is her face which we see everywhere in Andrea's Madonnas, and if at any time he took his model from any other face, there was always a resemblance to hers in the painting—

> You smile? why, there's my picture ready made!

But Lucrezia served as his model, not his ideal. She had been married before to a hatter, but was remarkable, says Vasari, who worked in Andrea's studio and had a grudge against her, "as much for pride and haughtiness, as for beauty and fascination."[1] And

[1] Lucrezia's character has, however, been whitewashed of late years: see *Gazette des Beaux Arts*, December 1876 and three following months.

Had the mouth there urged
"God and the glory! never care for gain . . .
"Live for fame, side by side with Agnolo!
"Rafael is waiting: up to God, all three!"
I might have done it for you. So it seems.

It is in some such mood of communing with himself that we seem here to see the painter; yet there is a certain undercurrent of contentment below the look of melancholy. "The force of a beautiful face carries me to heaven:" so sang Michael Angelo. Lucrezia dragged her husband down; his rivals overcame him—

Because there's still Lucrezia,—*as I choose.*

691. "ECCE HOMO."

Ascribed to Lo Spagna (Umbrian: painted 1503–1530).
See under 1032, p. 593. *Room VI.*

692. ST. HUGO OF GRENOBLE.

Ludovico of Parma (Parmese: early 16th century).
Room IX.

The crozier shows him to be a bishop, and it is inscribed S. VGO. This is St. Hugo (died 1132), who was Bishop of Grenoble when St. Bruno founded the Chartreuse, and who often resided amongst the Carthusians. Doubtless he was not an unwelcome visitor, for he had the power, it is said, of converting fowls into fish, which it was lawful to eat. For forty years, it is further told of him, he had haunting doubts on the old, old question of the origin of evil. The good bishop referred them at last to Pope Gregory VII., who greatly comforted St. Hugo by assuring him that such doubts were only sent to try his virtue and faith in the providence of God in permitting evil in the world.

693. ST. CATHERINE OF ALEXANDRIA.

Pinturicchio (Umbrian: 1454–1513). *Room VI.*

Bernardino di Betto, or the son of Benedetto, commonly called Pinturicchio, "the little painter," was an assistant of Perugino. His principal works are the frescoes in the Library of Siena, which represent the life of the Pope Aeneas Sylvius Piccolomini. He is not strongly represented in the National Gallery, for the two genuine works by him (this and 703) are unimportant, whilst the more important

works (911-914) are somewhat doubtful. He has been called "the Umbrian Gozzoli," and in these latter pictures there is at any rate a kind of childlike grace and a vivacity which explain the comparison. Vasari, who did not like Pinturicchio, describes him as somewhat of a hack, and still more of a lover of money. "Among other qualities he possessed that of giving considerable satisfaction to princes and nobles because he quickly brought the works commanded by them to an end." As for his love of money, he died of vexation, Vasari assures us, "because a certain trunk which he had insisted on being removed from his painting room in Siena was afterwards found to be full of gold pieces." According, however, to a contemporary writer, his wife left him alone in his house when ill, and he was starved to death.

St. Catherine of Alexandria was of all the female saints next to Mary Magdalen the most popular: she meets us in nearly every room in the National Gallery, and even in London, churches and districts once placed under her protection still retain her name. Her general attributes are a book, a sword, and a wheel. The meaning of these will be seen from the legend of her which crusaders brought from the East. She was the daughter of a queen, and of marvellous wisdom and understanding. And when the time came that she should govern her people, she, shunning responsibility and preferring wisdom before sovereignty, shut herself up in her palace and gave her mind to the study of philosophy. For this wilful seclusiveness her people wished her to marry a husband who should at once fulfil the duties of government and lead them forth to battle. But she, to prevent this repugnant union, made one more spiritual by her mystical marriage with Christ. And for this and other unworldly persistencies, the heathen tyrant Maximin would have broken her on a wheel, but that "fire came down from heaven, sent by the destroying angel of God, and broke the wheel in pieces." Yet for all this the tyrant repented not, and after scourging St. Catherine with rods beheaded her with the sword, and so having won the martyr's palm, she entered into the joy of her Lord.

694. ST. JEROME IN HIS STUDY.

School of Giovanni Bellini.[1] *See under* 189, p. 231. *Room VII.*

Besides translating the Bible, St. Jerome (see II. 227, p. 252)

[1] Other critics ascribe this, with 234, p. 255, to Catena, one of Bellini's numerous followers.

is famous as one of the founders of the monastic system, "of the ordered cell and tended garden where before was but the desert and the wild wood," and he died in the monastery he had founded at Bethlehem. This picture shows us the inside of monastic life. St. Jerome, with the scholar's look of quiet satisfaction, is deep in study; his room has no luxury, but is beautiful in its grace and order; the lion, who seems here to be sharing his master's meditation, and the partridge peering into the saint's slippers, speak of the love of the old monks for the lower animals; and the beautiful landscape seen through the open window recalls the sweet nooks which they everywhere chose and tended for their dwelling. The effect of the whole picture is to suggest the peaceful simplicity of the old religious life in contrast to the "getting and spending" with which we now "lay waste our powers."

The picture belongs to what Mr. Ruskin has called the "Time of the Masters," who desire only to make everything dainty and delightful. "Everything in it is exquisite, complete, and pure; there is not a particle of dust in the cupboards, nor a cloud in the air; the wooden shutters are dainty, the candlestick is dainty, the saint's blue hat is dainty, and its violet tassel, and its ribbon, and his blue cloak, and his spare pair of shoes, and his little brown partridge—it is all a perfect quintessence of innocent luxury—absolute delight, without one drawback in it, nor taint of the Devil anywhere" (*Verona and its Rivers*, reprinted in *O.O.R.*, i. 661). For another specimen of this "pictorial perfectness and deliciousness," see VI. 288 (especially the compartment with Raphael and Tobit).

As for the partridge, this is frequently introduced into sacred pictures, especially those of the Venetian School. There is a pretty legend of St. John which perhaps accounts for it, and which makes its introduction very appropriate in the picture of a recluse. St. John had, it is said, a tame partridge, which he cherished much, and amused himself with feeding and tending. A certain huntsman, passing by with his bow and arrows, was astonished to see the great apostle, so venerable for his age and sanctity, engaged in such an amusement. The apostle asked him if he always kept his bow bent. He answered that would be the way to render it useless. "If," replied St. John, "you unbend your bow to prevent its being useless, so do I thus unbend my mind for the same reason" (Mrs. Jameson: *Sacred and Legendary Art*, p. 100).

695. MADONNA AND CHILD.

Andrea Previtali (Bergamese: 1480–1528). *Room VII.*

A picture by one of Bellini's numerous pupils—a provincial from Bergamo, "a dry, honest, monotonous" painter (see *Morelli*, pp. 178-181, and under 1203). "As regards technique, Previtali is certainly very eminent; in brilliance of colouring he is not behind any of Bellini's pupils, and the landscapes in the background of his pictures are for the most part neatly and faultlessly executed. But he lacks the main attributes of a great artist—invention and the power of original representation."

696. MARCO BARBARIGO.

Unknown (Flemish: 15th century). *Room XI.*

He was Venetian Consul in London in 1449, and holds in his hand a letter addressed to him there. He was subsequently elected Doge, but died (in 1486), after holding the office for six months. It is recorded of him as Doge that he was a specially mild-tempered and good man—a character which is not belied in this portrait of him in his earlier days.

697. PORTRAIT OF A TAILOR.

Moroni (Bergamese: 1525–1578). *Room VII.*

We now come to another provincial school—that of Bergamo, distinguished, says Morelli, by "manly energy," but also by "a certain prosaic want of refinement." See, for other Bergamese painters, Previtali (695, above) and Cariani (1203, p. 678). Palma Vecchio, the greatest of them, is represented by the "Portrait of Ariosto," 636, p. 449. Giambattista Moroni was a painter without honour in his own country, and when people from Bergamo came to Titian to be painted, he used to refer them to their own countryman—no better face painter, he would tell them, existed. "No portrait-painter ever placed the epidermis of the human face upon canvas with more fidelity, and with greater truth than Moroni: his portraits have all a more or less prosaic look, but they must all have had that startling likeness to the original which so enchants the great public, who exclaim 'The very man! just how he looks!' And it was with the eyes of the great public that Moroni did look at his subjects; he was not a poet in the true sense of the word, but a consummate painter. Yet, now and then, he manages to go beyond himself, and to pierce the surface till he reaches the soul of the sitter. In such cases his portraits may rank with those of Titian" (*Morelli*, p. 48). He was a pupil of Il Moretto; for an

example of his manner before he came under Il Moretto's influence see 1023—the reddish hue of his flesh-tints being characteristic. In his second period he adopted the "silvery" manner of Il Moretto: seen here and in 1022; whilst for his third, or naturalistic manner, see 742.

A "speaking portrait." "The tailor's picture is so well done," says an old Italian critic, "that it speaks better than an advocate could." A portrait that enables one, moreover, to realise what was once meant by a "worshipful company of merchant tailors." He is no Alton Locke—no discontented "tailor and poet"; neither is he like some fashionable west-end tailor, with ambitions of rising above his work. He is well-to-do—notice his handsome ring; but he has the shears in his hands. He does the work himself, and he likes the work. He is something of an artist, it would seem, in clothes: his jacket and handsome breeches were a piece of his work, one may suppose; and the artist has caught and immortalised him, as he is standing back for a minute to calculate the effect of his next cut.

698. THE DEATH OF PROCRIS.

Piero di Cosimo (Florentine: 1462–1521). *Room I.*

A very characteristic work by Piero, called di Cosimo, after his godfather and master, Cosimo Rosselli (II. 227, p. 252). Piero's peculiarities are well known to all readers of George Eliot's *Romola*, where everything told us about him by Vasari is carefully worked up. The first impression left by this picture—its quaintness—is precisely typical of the man. He shut himself off from the world, and stopped his ears; lived in the untidiest of rooms, and would not have his garden tended, "preferring to see all things wild and savage about him." He took his meals at times and in ways that no other man did, and Romola used to coax him with sweets and hard-boiled eggs. His fondness for quaint landscape ("he would sometimes stand beside a wall," says Vasari, "and image forth the most extraordinary landscapes that ever were") may be seen in this picture: so also may his love of animals, in which, says Vasari, he took "indescribable pleasure."

The subjects of his pictures were generally allegorical. In *Romola* he paints Tito and Romola as Bacchus and Ariadne; here he shows the death of Procris, the story in which the ancients embodied the folly of jealousy. For Procris being

told that Cephalus was unfaithful, straightway believed the report and secretly followed him to the woods, for he was a great hunter. And Cephalus called upon "aura," the Latin for breeze, for Cephalus was hot after the chase: "Sweet air, O come," and echo answered, "Come, sweet air." But Procris, thinking that he was calling after his mistress, turned to see, and as she moved she made a rustling in the leaves, which Cephalus mistook for the motion of some beast of the forest, and let fly his unerring dart, which Procris once had given him.

> But Procris lay among the white wind-flowers,
> Shot in the throat. From out the little wound
> The slow blood drained, as drops in autumn showers
> Drip from the leaves upon the sodden ground.
> None saw her die but Lelaps, the swift hound,
> That watched her dumbly with a wistful fear,
> Till at the dawn, the hornèd wood-men found
> And bore her gently on a sylvan bier,
> To lie beside the sea,—with many an uncouth tear.
>
> AUSTIN DOBSON: *Old World Idylls.*

699. AGOSTINO AND NICCOLO DELLA TORRE.

Lorenzo Lotto (Treviso: 1476–1555).[1] *Room VII.*

Lotto, though born at Treviso in the Venetian State, went up early to Venice, where he entered Bellini's studio. For some further notes on his life, see below under 1047, p. 601.

Agostino was Professor of Medicine in the University of Padua; he holds a copy of "Galen," the most celebrated of the ancient medical writers, in his hand. It was for Niccolo, however, according to the inscription, that the picture was painted; and Signor Morelli (its former owner) thinks that Agostino's portrait must have been inserted at a later time, for "it is placed very awkwardly in the background" (p. 37 *n.*)

700. THE HOLY FAMILY.

Bernardino Lanini (Lombard: 1508–about 1578). *Room IX.*

Lanini was a native of Vercelli, and a scholar of Gaudenzio Ferrari. There is an altar-piece by him at Borgo Sesia, near Varallo; his principal works are frescoes in the Cathedral at Novara.

[1] These dates are given on the authority of Morelli, who furnishes much fresh information about Lotto (pp. 31-40).

Mr. Pater bids us notice in this picture the "pensive, tarnished, silver sidelights, like mere reflections of natural sunshine."

701. THE CORONATION OF THE VIRGIN.

Justus of Padua (died 1400). *Room IV.*

A picture of interest as being the oldest by any North Italian painter in the Gallery—the date inscribed on the plinth below is 1367. Justus (Giusto di Giovanni) was a native of Florence, who afterwards settled in Padua and founded his style upon the works of Giotto in that town. None of the pictures by followers of Giotto in the Gallery are so satisfactory as this. "The Virgin is of a fresh type, pretty and noble also. Amongst the saints in the centre picture that of St. Paul (on the extreme right) is distinguished by its natural bearing. There is, however, vigour and a sense of beauty and proportion throughout this charming little work." In the panel to the left, with the Nativity, "may be noticed the spirit of alertness in the attendant waiting to wash the child, and the statuesque design of St. Joseph;" in that to the right, with the crucifixion, "the figure of St. John, at the foot of the Cross, with its fine expression of grief, and beautifully-designed drapery" (*Monkhouse*, p. 23). On the reverse side of the wings are other incidents from the life of the Virgin.

702. MADONNA AND CHILD.

Unknown (Umbrian: 15th-16th century). *Room VI.*

Formerly ascribed to *L'Ingegno.* (*See under* 1220, p. 690).

703. MADONNA AND CHILD.

Pinturicchio (Umbrian: 1454–1513). *See under* 693, p. 481). *Room VI.*

704. COSIMO, DUKE OF TUSCANY.[1]

Angelo Bronzino (Florentine: 1502–1572). *See under* 650, p. 454). *Room III.*

A contemporary portrait of the great Medici, the first "Grand Duke" of Tuscany (ruled 1537-1564), who was re-

[1] This is one of twenty-two pictures (701-722) presented by the Queen

garded in his day as the very incarnation of Machiavelli's *Prince*, "inasmuch as he joined daring to talent and prudence," and though "he could practise mercy in due season," was yet "capable of great cruelty." No one, who notices here that large protruding under lip of his, will doubt this last element in his character.

705. STS. MATTHEW, CATHERINE, AND JOHN.

Ascribed to Stephan Lochner (Early German: died 1451). *Room XI.*

Three figures, full of innocent fervour and graceful sentimentality, by "Meister Stephan"—a native of Constance, who settled in Cologne, and whose work has the stamp of the early Cologne School (see 687, p. 477). His chief work is the so-called Dombild, now in Cologne Cathedral: "Item. I gave two white pennies," says Albert Dürer in his diary, "to see the picture that Master Staffan of Cologne painted."

706. PRESENTATION OF CHRIST IN THE TEMPLE.

The Master of the Lyversberg Passion (German: died about 1490). *Room XI.*

A picture by the unknown painter of a series of Passion pictures, formerly belonging to Herr Lyversberg of Cologne, characteristic of the German School after the Flemish influence. The sky background is gilt as in the old German pictures, but the types of the figures are Flemish. Notice the quaint pointed shoes, and the touch of realism in making the foot of Simeon, as he advances to receive the child from its mother, come half out of his slipper.

707. ST. PETER AND ST. DOROTHY.

Master of the Cologne Crucifixion (Early German School: early 16th century). *Room XI.*

Part of an altar-piece, the rest of which is in the Munich Gallery, by an artist whose name is unknown, and who is therefore called after his principal work. It has been well said of him that "he succeeded in giving an intense expression of transient emotion to the faces; but by endeavouring to lend

to the National Gallery in 1863, "in fulfilment of the wishes of His Royal Highness the Prince Consort."

a sympathetic action to the whole figure, he has exaggerated the action into distortion" (*Woltmann*, ii. 224). This is conspicuously the case here. Look, for instance, at the comic contrast between St. Peter's big foot and St. Dorothy's pointed little shoe—between what is almost a leer on his face and the "mincing" affectation on hers. St. Peter is distinguished of course by the keys; St. Dorothy by the basket of flowers—the flowers which she sent to Theophilus in token of the truth of the faith in which she died: "Carry these to Theophilus, say that Dorothea has sent them, and that I go before him to the garden whence they came and await him there" (see Mrs. Jameson: *Sacred and Legendary Art*, p. 336, ed. 1850).

708. MADONNA AND CHILD.

Unknown[1] (Early Flemish: 15th century). *Room XI.*

The Madonna offers Christ an apple—symbol of the forbidden fruit, and thus of the sin in the world which he came to remove.

709. MADONNA AND CHILD.

Unknown (Flemish School: 15th–16th century). *Room XI.*

"In Flemish pictures the varnish was incorporated with the surface colours, and cannot be removed without destroying at the same time the very fabric of the work. For this reason all attempts to, what is called, *restore*, or clean pictures of the Flemish School, result only in the destruction of the work, and by this means many fine pictures have, for all practical purposes, perished. . . . (This picture) is a lamentable example" (*Conway*, p. 119).

710. PORTRAIT OF A MONK.

Unknown[2] (Early Flemish: 15th century). *Room XI.*

711. "MATER DOLOROSA."

Roger van der Weyden (Early Flemish: about 1400–1464). *See under* 664, p. 462. *Room XI.*

"It was a common custom with Roger's followers to copy single heads out of their master's large groups. Such single

[1] Formerly ascribed to Margaret van Eyck.
[2] Formerly ascribed to Van der Goes.

heads always have gold backgrounds, usually dotted over with little black dashes" (*Conway*, p. 275). This and the companion panel (712) are perhaps instances, and the heads selected for reproduction are typical of that fondness for the ugliness of pain which has been noticed (see under 664, p. 462) as characteristic of the northern mind. Notice how prominently the tears in the sorrowing mother here, and the blood and tears in the "Ecce Homo" (712) are made to stand out.

712. "ECCE HOMO."

Roger van der Weyden (Early Flemish: about 1400–1464). *Room XI.*

See under 711 above.

713. MADONNA AND CHILD.

Jan Mostaert (Early Dutch: 1474–1555). *Room XI.*

One of the few specimens in the Gallery of the first period of Dutch art, when it was still following the traditions of the Early Flemish School. See p. 43 and *cf.* 714.

714. MADONNA AND CHILD.

Cornelis Engelbertsz (Dutch: 1468–1533). *Room XI.*

Engelbertsz was one of the earliest oil painters at Leyden, and is said to have been the master of Lucas of Leyden.

715. THE CRUCIFIXION.

Joachim Patinir (Early Flemish: died 1524). *Room XI.*

Patinir (born at Dinant, but settled in Antwerp) was styled by Albert Dürer, who stayed with him when in Antwerp, "Joachim the good landscape painter." What distinguishes his landscape is its greater expanse, as compared with earlier works. The Flemish painters preceding him were mostly content with the narrow domestic scenery of their own Maas country. But Patinir's pictures "embrace miles of country, and open on every side. . . . Some far-away cottage by the river-side, some hamlet nestling against a remote hill-slope, some castle on a craggy peak, blue against the transparent sky—such objects were a joy to him. . . . Moreover, with Patinir the fantastic element was of much importance. He wished his landscapes to be romantic. . . . He would have precipitous rocks. . . . His river must pass through gorges or under natural archways; his skies must be full of moving clouds; his wide districts of country must present contrasts of rocky

mountain, water, and fertile plains. . . . He saw also the grandeur of wild scenery, and strove, though not with perfect success, to bring that into his pictures, showing thereby the possession of a foretaste of that delight in nature for her own sake, the full enjoyment of which has been reserved for the people of our own century" (*Conway*, pp. 299, 300).

716. ST. CHRISTOPHER.

Joachim Patinir (Early Flemish: died 1524). *See under* 715. *Room XI.*

One of the earliest attempts at painting to tell the beautiful legend of Christopher (the Christ bearer), the hermit ferryman who, "having sustained others in their chief earthly trials, afterwards had Christ for companion of his own." The best account of the legend of St. Christopher is to be found in Miss Alexander's *Roadside Songs of Tuscany*, edited by Mr. Ruskin, illustrated with "the most beautiful and true designs that have ever yet been made out of all the multitude by which alike the best spiritual and worldly power of Art have commended to Christendom its noblest monastic legend."

717. ST. JOHN ON THE ISLAND OF PATMOS.

Joachim Patinir (Early Flemish: died 1524). *See under* 715. *Room XI.*

The evangelist on the island of Patmos writing the Revelations out of an ink-horn held by an eagle (the symbol of the highest inspirations, because he soared upwards to the contemplation of the Divine), which an imp is attempting to steal. In the sky above are the revelations themselves: "And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars. . . . And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads" (Revelation xii. 1, 3).

718. CHRIST ON THE CROSS.

Ascribed to Hendrik Bles (Flemish: about 1480–1550). *Room XI.*

Bles, called by the Italians "Civetta" (the owl), on account of the owl which he often adopted as his monogram, was an

imitator of Patinir (see 715). (See for the subject under 654, p. 457).

719. THE READING MAGDALEN.

Ascribed to Hendrik Bles[1] (Flemish: about 1480–1550). *Room XI.*

720. A "REPOSE" (see XIII. 160, p. 219).

Jan van Schorel (Dutch: 1495–1562). *Room XI.*

Schorel, so called from his birthplace, belongs to the second period of Dutch art, and was one of the most successful of the "Italianisers" (see p. 43); but neither this nor 721 is a good or indeed a certain specimen. He was a poet and musician as well as a painter, and studied under Albert Dürer.

721. PORTRAIT OF A LADY.

Jan van Schorel (Dutch: 1495–1562). *Room XI.*

722. A LADY'S PORTRAIT.

Unknown (German: 15th–16th century). *Room XI.*

Formerly ascribed to Sigmund Holbein (1465-1540). A German housewife—with a characteristic mixture about her of sentimentality (for she holds a forget-me-not in her hand) and of austerity (for there is something forbidding, surely, in those terribly angular fingers of hers).

724. OUR LADY OF THE SWALLOW.

Carlo Crivelli (Venetian: painted 1468–1495). *See under* 602, p. 431. *Room VIII.*

Full of the dainty detail which characterises the Venetian pictures of this time. Notice the fruit placed everywhere about the Virgin's throne; and above, the swallow—hence the name of the picture, "Madonna della Rondine," and the vase of flowers. Notice also the beautiful dress pattern. The accompanying saints are St. Jerome and St. Sebastian.

[1] Van Mander says that his nickname was Met de Bles (with the forelock), but as he signs himself Henricus Blessius, it is probable that Bles was his real name.

725. AN EXPERIMENT WITH THE AIR-PUMP.

Wright of Derby (British: 1734–1797). *Room XVIII.*

"Joseph Wright, commonly called from his birthplace, Wright of Derby, was born in 1734; his father was an attorney and town-clerk of Derby. In 1751 he visited London, and entered the school of Hudson, the portrait painter, the master of Reynolds. He established himself as a portrait painter at Derby, but acquired his reputation by fire or candle-light subjects, in which he especially excelled.[1] In 1773 he married, and went with his wife and John Dowman, the painter, to Italy, where he resided for two years, chiefly in Rome. He had the good fortune while at Naples to witness a fine eruption of Mount Vesuvius, of which he painted an effective picture; he also painted the periodical display of fireworks from the Castle of St. Angelo at Rome, known as the *Girandola*. In 1775 he returned to England with his family (a daughter was born in Rome), and set up at first at Bath; but not finding the success he anticipated, he removed in 1777 to Derby, where he was well known and better appreciated; and there he remained until his death in 1797. In 1782 he was elected an associate of the Academy; but finding Edmund Garvey, a landscape painter, elected to the full honours before him, in 1784 he withdrew his name from the Academy books. Like Hogarth and Copley, Wright painted in the solid old English method, and his pictures are still in perfect preservation" (compressed from the Official Catalogue).

A family party is grouped round a table to see an experiment with the air-pump, which was still somewhat of a novelty in England. "The experimenting philosopher is in the act of restoring the air to an exhausted receiver, into which a parrot has been placed to experiment upon. The bird is just recovering its vitality, to the great relief of two young girls present, who thought it dead. The light proceeds from a candle, concealed from the spectator by a sponge in a glass bowl of water" (Official Catalogue).

726. CHRIST'S AGONY IN THE GARDEN.

Giovanni Bellini (Venetian: 1426–1516). *See under* 189, p. 231. *Room VII.*

An early work of the master, painted probably about 1455 (half a century earlier than the Doge's portrait, 189), but interesting as showing the advance made by him in landscape.

[1] Wright on one occasion offered to exchange works with Wilson. "With all my heart," said Wilson; "I'll give you air, and you will give me fire."

"We see for the first time an attempt to render a particular effect of light, the first twilight picture with clouds rosy with the lingering gleams of sunset, and light shining from the sky on hill and town—the first in which a head is seen in shadow against a brilliant sky" (Monkhouse: *The Italian Pre-Raphaelites*, p. 73). Nor is the advance one in the technique of art only. The picture is one of the earliest in which art made use of what Mr. Ruskin calls "the pathetic fallacy"—in which, that is, art represents nature as sympathising with human emotion. Bellini "called in nature," says Mr. Hodgson, R.A. (*Magazine of Art*, 1886, p. 215), "to sympathise with human sorrows, or rather he was the first to point out that nature takes her colouring and her aspects from the condition of our passions and sentiments.[1] That sombre sky, with its gleam along the horizon, that long dark hill, the wild plain over which the traitor and his accomplices are stealing, have exactly the aspect which they would present to one who stood there knowing that a horrible treason was going to be perpetrated." Compare, for this "pathetic fallacy" in painting, Titian's "Noli me tangere" (No. 270, p. 266).

727. THE TRINITY.

Francesco Pesellino (Florentine: 1422–1457). *Room I.*

Francesco, called Pesellino to distinguish him from his grandfather Pesello, by whom he was brought up, was a pupil of Fra Filippo Lippi.

This picture shows the conventional Italian representation of the mystery of the Trinity. The Son on a crucifix is supported by the Father, whilst the Holy Spirit in the form of a dove hovers over the head of the Son.

728. MADONNA AND CHILD.

Beltraffio (Lombard: 1467–1516). *Room IX.*

An interesting work both for its own sake and as being by an amateur. Giovanni Antonio Beltraffio came of a noble family in Milan (his epitaph is in the Brera) and filled public offices there. He was not a professional painter, but neither

[1] The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality.
WORDSWORTH.

was he a mere *dilettante;* he boarded in Leonardo da Vinci's house, and his pictures are all executed with great care (*Morelli*, pp. 425–428). The child with its quaint belly-band, and still more the gentle but slightly languishing grace of the mother, at once recall Leonardo.

729. THE ADORATION OF THE KINGS.

Vincenzo Foppa (Lombard: 1425–about 1492). *Room IX.*

Foppa—"Il Vecchio" (the elder) as he is called to distinguish him from another painter of the same name—is an important person in the history of art. Born at Brescia, but removing in early manhood to Milan, he "holds both in the School of Brescia, and especially in that of Milan, the same place that the mighty Mantegna does at Padua, Cosimo Tura at Ferrara, Piero della Francesco in Umbria," etc. (*Morelli*, p. 398). He is said to have been a scholar of Squarcione. Like Piero he was an authority on perspective, and many painters studied under him.

Traces of the older style of work, from which Foppa freed his school, may here be seen in the embossed ornaments in gilt stucco. Notice the daintiness of the picture throughout: the pretty flowers in the foreground, the splendid brocades of the kneeling king, the birds and weeds on the ruined stable. In the background are the star and city of Bethlehem.

732. A CANAL SCENE.

Aart van der Neer (Dutch: 1603–1677). *See under* 152, p. 215. *Room X.*

733. THE DEATH OF MAJOR PEIRSON.
(January 6, 1781.)

J. S. Copley, R.A. (British: 1737–1815). *See under* 100, p. 178. *Room XVIII.*

"The French invaded Jersey, stormed St. Helier, took the commander prisoner, and compelled him to sign the surrender of the island. Major Peirson, a youth of twenty-four (upon whom the command then devolved), refused to yield, collected some troops, charged the invaders with equal courage and skill, defeated them with much effusion of blood, but fell himself in the moment of victory, not by a random shot, but by a ball aimed deliberately at him by a French officer, who fell in his turn, shot through the heart by the

African servant of the dying victor. It is enough to say in praise of any work that it is worthy of such a scene. The first print I ever saw was from this picture. . . . I was very young, not ten years old; but the scene has ever since been present to my fancy. I thought then, what I think still, on looking at the original—that it is stamped with true life and heroism: there is nothing mean, nothing little,—the fierce fight, the affrighted women, the falling warrior, and the avenging of his death, all are there" (*Allan Cunningham*, v. 176). The picture was one of Copley's many "Graphic" or "Illustrated" accounts of memorable scenes in the great war of his time, and was a commission from Alderman Boydell. It was subsequently bought by Lord Lyndhurst, who lived on in his father's house and made it his object to collect his father's pictures. At the sale of his collection in 1864 it was bought for the National Gallery.

734. A MILANESE LAWYER.

Andrea Solario (Lombard: about 1460–1520). *Room IX.*

Andrea belonged to an artist family, the Solari (of Solaro, a village near Saronna); one of his brothers, Christopher, was an architect and sculptor, and from him perhaps Andrea learnt his superb modelling of the head—a point which is conspicuous in this picture, and in which he surpassed all his contemporaries. His repute in his own time is attested by the journey he made to France in 1507. The Cardinal George of Amboise desired to entrust the decoration of a chapel to Leonardo; but Leonardo was too much taken up with hydraulic works at Milan to accept the commission, and the Cardinal's representative sent Andrea in the great man's place (*Morelli*, pp. 63-68).

A portrait (dated 1505) of the artist's friend, a Milanese lawyer, whose name, John Christopher Longoni, is written on a letter in his right hand. He wears the gown and cap (not unlike that still worn by French "advocates" of his profession. Observe the landscape background—here quaintly peopled with prancing dogs and horses on the left, and servants in red pushing off boats on the right—with which the old painters, like some of our modern photographers, were fond of flattering their subjects. But in this case the subject is well entitled to his "setting," for he is a nobleman as well as a lawyer, and the background is perhaps studied from his country seat. On the bottom of the panel is a Latin inscription which, literally interpreted, runs, "Not knowing what you have been or what

you may be, may it for long be your study to be able to see what you are," *i.e.* by looking at this picture of yourself—a neatly-turned compliment at once to the painter and his subject: the picture is to last for many a long year, and the lawyer for many a long year is to grow no older. Or is the inscription also meant to describe the lawyer's character in words, as the portrait does in colours—a man not troubled overmuch with what has been or what may be hereafter, but one who is keenly alive to what he is, and who pours all his powers into the tasks and interests of the present?

735. ST. ROCH WITH THE ANGEL.

Paolo Morando (Veronese: 1486–1522). *Room VII.*

Paolo Morando, otherwise known as Cavazzola (his father was Taddeo Cavazzola di Jacobi di Morando), was a pupil of Morone (see 285, p. 274). He "infused a higher life, and a fine system of colouring into the Veronese School, making thus a great advance upon his contemporaries, and preparing the way for Paul Veronese. . . . He shows, as Dr. Burckhardt has justly observed, 'a marvellous transition from the realism of the fifteenth century to the noble free character of the sixteenth, not to an empty idealism'" (*Layard*, i. 270). His masterpieces are still in his native Verona, and nowhere else, except in the National Gallery, can he be studied.

St. Roch is the patron of the sick and plague-stricken. The legend says that he left great riches to travel as a pilgrim to Rome, where he tended those sick of the plague, and by his intercession effected miraculous cures. Through many cities he laboured thus, until at last in Piacenza he became himself plague-stricken, and with a horrible ulcer in his thigh he was turned out into a lonely wood. He has here laid aside his pilgrim staff and hung his hat upon it, and prepared himself to die, when an angel appears to him and drops a fresh rose on his path. There is no rose without a thorn, and no thorn in a saint's crown without a rose. He bares his thigh to show his wound to the angel, who (says the legend) dressed it for him, whilst his little dog miraculously brought him every morning a loaf of bread.

736. A VENETIAN SENATOR.

Francesco Bonsignori[1] (Veronese: 1455–1519). *Room VII.*

A portrait of a senator, from the life, "in his habit as he stood,"—a branch of art in which this painter excelled. He

[1] Called incorrectly, by Vasari, Monsignori.

has been called indeed "the modern Zeuxis," after the famous Greek painter whose painted grapes deceived the birds. For so life-like were Bonsignori's pictures—says Vasari in his entertaining account of this painter—that on one occasion a dog rushed at a painted dog on the artist's canvas, whilst on another a bird flew forward to perch itself on the extended arm of a painted child.

737. A WATERFALL.

Ruysdael (Dutch : 1628–1682). *See under* 627, p. 445. *Room X.*

739. THE ANNUNCIATION.

Carlo Crivelli (Venetian : painted 1468–1495). *See under* 602, p. 431. *Room VIII.*

Mary is kneeling in her chamber; the angel of the Annunciation (beside him Emidius, the patron saint of Ascoli, with a model of the city in his hand) is outside in the court, but she cannot see him, for a wall stands between them—"a treatment of the subject which may be intended to suggest that the angel appeared to her in a dream." The rest of the picture is very characteristic, in two features, of mediæval art. First, it was never antiquarian : it did not attempt to give a correct historical setting (*cf.* under VII. 294, p. 281). No mediæval painter made the Virgin a Jewess; they nationalised her, as it were, and painted her in the likeness of their own maidens. So too their scenery was the likeness of their own homes and their own country. Here for instance is a "perfectly true representation of what the architecture of Italy was in her glorious time; trim, dainty,—red and white like the blossom of a carnation,—touched with gold like a peacock's plumes, and frescoed, even to its chimney-pots, with fairest arabesques, —its inhabitants, and it together, one harmony of work and life" (*Guide to the Venetian Academy*, p. 21). And secondly, the picture shows the pleasure the painters took in their accessories, and the frank humour—free at once from irreverence and from gloom—with which the Venetians especially approached what was to them a religion of daily life. Notice especially the little girl at the top of the steps on the left, looking round the corner.

740. MADONNA AND CHILD.

Sassoferrato (Eclectic: 1605–1685). *See under* 200, p. 242. *Room XIII.*

741. THE DEAD ORLANDO.

Ascribed to Velazquez.[1] *See under* 197, p. 235. *Room XV.*

The closing scene, according to one of the many legends, in the history of that "peerless paladin," Orlando, or Roland, who was slain at the battle of Roncesvalles, when returning from Charlemagne's expedition against the Saracens in Spain. Invulnerable to the sword, he was squeezed to death by Bernardo del Carpio. He lies, therefore, prostrate, but fully dressed and armed, his right hand resting on his chest, his left on the hilt of his famous sword. Over the dead man's feet there hangs from a branch a small brass lamp, the flame of which, like the hero's life, has just expired. On either side are the skulls and bones of other "paladins and peers who on Roncesvalles died."

742. PORTRAIT OF A LAWYER.

Moroni (Bergamese: 1525–1578). *See under* 697, p. 484. *Room VII.*

An excellent example of the painter's third or naturalistic manner. There is an ease of attitude and an absence of constraint which makes the portrait transparently natural.

744. THE "GARVAGH MADONNA."

Raphael (Umbrian: 1483–1520). *See under* 1171, p. 660. *Room VI.*

This picture—known as the "Garvagh Madonna," from its former owner, Lord Garvagh, or the "Aldobrandini Madonna," from having originally belonged to the Aldobrandini apartments of the Borghese Palace at Rome—belongs to Raphael's third or Roman period, and a comparison with the

[1] "Velazquez has left a great number of striking pictures, each containing a single figure. The Count de Pourtalès, in the collection at Paris (from which this picture was bought in 1865), has an excellent specimen of one of these studies, called 'The Dead Orlando'" (Stirling's *Annals of the Artists of Spain*, 1848, p. 680). Other authorities ascribe the picture to Valdes Leal (see 1291, p. 718).

"Ansidei" shows very clearly the changes in feeling between the painter's earlier and later manners. The devotional character of the Umbrian School has entirely disappeared. In the "Ansidei Madonna" the divinity of the Virgin is insisted on; and above her throne is the inscription "Hail, Mother of Christ." But here the divinity is only dimly indicated by a halo. And as the Madonna is here a merely human mother, so is the child a purely human child. The saints in contemplation of the "Ansidei" are replaced by a little St. John, and the two children play with a pink. The change marked by Raphael's third manner "was all the more fatal because at first veiled by an appearance of greater dignity and sincerity than were possessed by the older art. One of the earliest results of the new knowledge was the putting away the greater part of the *unlikelihoods* and fineries of the ancient pictures, and an apparently closer following of nature and probability. The appearances of nature were more closely followed in everything; and the crowned Queen-Virgin of Perugino sank into a simple Italian mother in Raphael's 'Madonna of the Chair.' . . . But the glittering childishness of the old art was rejected, not because it was false, but because it was easy; and, still more, because the painter had no longer any religious passion to express. He could think of the Madonna now very calmly, with no desire to pour out the treasures of earth at her feet, or cover her brows with the golden shafts of heaven. He could think of her as an available subject for the display of transparent shadows, skilful tints, and scientific foreshortenings,—as a fair woman, forming, if well painted, a pleasant piece of furniture for the corner of a boudoir, and best imagined by combination of the beauties of the prettiest contadinas"[1] (*Modern Painters*, vol. iii. pt. iv. ch. iv. §§ 12, 13).

745. KING PHILIP IV. OF SPAIN.

Velazquez (Spanish: 1599–1660). *See under* 197, p. 235.
Room XV.

Few kings have left so many enduring monuments of themselves as Philip IV., whose face figures twice on these

[1] It may be interesting to note what Raphael's method actually was. He writes to Count Baldassare Castiglione, in a complimentary way: "To paint a beautiful woman, I must see several, with this condition,

walls and meets one in nearly every European gallery. But nowhere, perhaps, has it been more supremely rendered than on this canvas, where the king seems to live and move before us. The picture is "perhaps the finest example of oil-painting accessible to the British student. Though one of the later works of the master, it is constructed out of a carefully wrought and smooth impasto, without any 'bravura' strokes. The lights are nowhere loaded. The hair is painted, not modelled; the jewels on the dress are easily touched in without relief-effect or juggling. The wonder of the thing is the infinite variety over a surface so simply treated. The face is in such broad, even light that one has to adopt some device which brings it freshly into the field of vision—as by turning the head down or looking at it through the hand—in order to see how firm is the modelling. The flesh-tints are simple enough. Yet take almost any square inch of surface on the face—say the upper lip with its moustache—and note the effect of each one of the free brush-strokes which draw the pale, umber hair over the warm rubbing on the flesh; or in the cold, lack-lustre, blue eye, measure the apparent ease of the touches against their firm, incisive clearness. Everything is there—form, expression, in a word, the life; but it has all grown into perfection on the canvas so quietly, so smoothly, as if Velazquez had indeed painted with the will only and not with the hand" (Baldwin Brown: *The Fine Arts*, p. 319).

The face is one which, once seen, is not soon forgotten. Velazquez, as we have said, caught its expression at once, and by comparing the face in its youth (1129) with its middle age here, one can almost trace the king's career. In youth we see him cold and phlegmatic, but slender in figure, graceful and dignified in bearing, and with a fine open forehead. But the young king was bent on ease and pleasure, and his minister Olivares did nothing to persuade him into more active kingship. The less pleasing traits in his character have, in consequence, come to be deeper impressed at the time of this later portrait. He was devoted to sport, and the cruelty of the Spaniard is conspicuous in the lip—

that your lordship be near me to select the loveliest. But there being a dearth both of good judges and of beautiful women, I make use of a certain idea that comes into my mind. Whether with benefit to art, I know not; but I strive to form such an ideal in my mind."

more underhung now than before. In the growth of the double chin and yet greater impassiveness of expression, one may see the traces of that "talent for dead silence and marble immobility" which, says the historian, "he so highly improved that he could sit out a comedy without stirring hand or foot, and conduct an audience without movement of a muscle, except those in his lips and tongue." It is not the face of a great ruler; but it is one which rightly lives on a painter's canvas, for no king was ever at once so liberal and so enlightened a patron of the arts as he. Himself too he was something of an artist; and the best-known piece of his painting tells a pretty story, which it is pleasant to remember in front of Velazquez's portraits of him. Velazquez painted once his own portrait in the background of the king's family (the "Maids of Honour"—Las Meninas—now at Madrid). "Is there anything wrong with it?" Velazquez asked. "Yes," said the king, taking the palette in his hand, "just this"—and he sketched in on the painter's portrait the coveted red cross of the order of Santiago.

"In all his portraits Philip wears the *golilla*, a stiff linen collar projecting at right angles from the neck. It was invented by the king, who was very proud of it. In regard to the wonderful structure of Philip's moustaches, it is said that, to preserve their form, they were encased during the night in perfumed leather covers called *bigoteras*" (J. F. White, in *Encyclopædia Britannica*).

746. A LANDSCAPE WITH RUINS.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445.

Octagon Room.

747. ST. JOHN THE BAPTIST AND ST. LAWRENCE.

Ascribed to Hans Memlinc. *See under* 686, p. 476.

Room XI.

St. Lawrence may nearly always be distinguished by his gridiron—the emblem of his martyrdom. He was a pious deacon of the Christian Church, who was put to death by the Romans. A new kind of torture was, says the legend, prepared for him. He was stretched on a sort of bed, formed of iron bars in the manner of a gridiron, and was roasted alive. "But so great was his constancy that in the middle of his

torments he said, 'Seest thou not, O thou foolish man, that I am already roasted on one side, and that, if thou wouldst have me well cooked, it is time to turn me on the other?' Then St. Lawrence lifted up his eyes, and his pure and invincible spirit fled to heaven."

748. MADONNA AND CHILD, WITH ST. ANNE.

Girolamo dai Libri (Veronese: 1474–1556). *Room VII.*

A picture "with a pedigree," being mentioned by Vasari. "In the church of the Scala (at Verona)," he says, in his life of the painter, "the picture of the Madonna with St. Anna is by his hand, and is placed between the San Sebastiano of Il Moro and the San Rocco of Cavazzola (Morando)." Beside this latter picture (735) the present one was, until the last rehanging of the Gallery, still placed. Girolamo dai Libri (of the books) was a miniature painter, and was so called from the choral books he illuminated. In the composition of this picture one may trace, perhaps, the influence of the dainty work he was first accustomed to. Thus the trefoil, or clover-leaf pattern, is followed both in the arrangement of the Virgin, St. Anne, and the Child, and in that of the little playing angels below. Notice the pretty trellis-work of roses on either side, and the slain dragon at the Virgin's feet, emblematic (the latter) of Christ's victory over the powers of evil, and (the former) of the "ways of pleasantness" and "paths of peace" that he came to prepare.

749. THE GIUSTI FAMILY OF VERONA.

Niccolo Giolfino (Veronese: painted 1486–1518). *Room VIII.*

Two groups of family portraits, originally in two pictures, which formed the *predella* of an altar-piece: hence the upward look of some of the faces.

750. THE DOGE GIOVANNI MOCENIGO.

Carpaccio (Venetian: 1450–1522). *Room VII.*

This picture is by no means a worthy representation of Vittore Carpaccio, who was the best of Bellini's earlier pupils, and who of late years has been singled out by Mr. Ruskin as the best of all Venetian painters. It is only at Venice that he can be seen. Mr. Ruskin's estimate of his powers, and description of his leading pictures, will be

found in his *Guide to the Academy at Venice*, p. 16 and *passim*; *St. Mark's Rest* (Supplements), and *Fors Clavigera*, 1872, xx.; 1873, xxvi.; 1876, pp. 329, 340, 357, 381; 1877, p. 26; 1878, p. 182. An earlier reference is in the Oxford *Lectures on Art*, § 73. Copies from some of Carpaccio's Venetian pictures are in the Arundel Society's collection (see p. 772).

This picture was commissioned by Giovanni Mocenigo (who reigned over Venice 1477-1485), to be presented by him, according to the custom with reigning doges, to the Ducal Palace. The scene selected represents the doge kneeling before the Virgin and begging her protection on the occasion of the plague of 1478. The gold vase on the altar before the throne contains medicaments, for which, according to the inscription below, a blessing is invoked: "Celestial Virgin, preserve the City and Republic of Venice and the Venetian State, and extend your protection to me if I deserve it." Behind the doge is his patron saint St. John, on the opposite side is St. Christopher. The setting thus chosen for the doge's picture is characteristic. "The first step towards the ennobling of any face is the ridding it of its vanity; to which aim there cannot be anything more contrary than that principle of portraiture which prevails with us in these days, whose end seems to be the expression of vanity throughout, in face and in all circumstances of accompaniment; tending constantly to insolence of attitude, and levity and haughtiness of expression, and worked out farther in mean accompaniments of worldly splendour and possession. . . . To which practices are to be opposed . . . the mighty and simple modesty of . . . Venice, where we find the . . . doges not set forth with thrones and curtains of state, but kneeling, always crownless, and returning thanks to God for his help; or as priests, interceding for the nation in its affliction" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. xiv. § 19).

751. MADONNA AND CHILD.

Giovanni Santi (Umbrian: about 1440–1494). *Room VI.*

This picture is of interest because it is by Raphael's father. It does not, however, give a full idea of the extent to which Raphael's talent was hereditary, for Giovanni's easel pictures, such as this, are inferior to his wall pictures. The young Raphael had all the advantages of an atmosphere of artistic culture. Giovanni, like his father before him, was a well-to-do burgher, and kept originally a general

retail shop, but he afterwards—under the teaching of Melozzo da Forli—took to painting, and his house, if one may judge from Piero della Francesca's visit in 1467, was a resort of painters. At the brilliant court of Duke Federigo of Urbino, Giovanni moreover acquired a taste for literature, and there is a long rhyming chronicle by him extant in which he describes the Duke's visit to Mantua, and amongst other things praises greatly the works of Mantegna, Melozzo, and Piero della Francesca. But to see how much of Raphael's genius was original, one has only to compare this picture by the father—with its hard and not very pleasing outlines—with the soft grace of one (say 744) by the son.

752. MADONNA AND CHILD.

Lippo Dalmasii (Bolognese: painted 1376–1410). *Room V.*

A picture by a Bolognese artist, of the *Giotte[illegible]ue* period, Lippo, son of Dalmasius, called also "Lippo of the Madonna," from the many pictures like this he painted: no Bolognese gentleman's family, we are told, was considered complete without one.

753. ON THE ROAD TO EMMAUS.

Altobello Melone (Cremonese: painted about 1500). *Room IX.*

There is, as we have seen, no native and independent school of Cremona. Melone was a pupil of Romanino (see VII. 297, p. 284) at Brescia.

Two of Christ's disciples are walking after his death and burial to Emmaus. The risen Christ "drew near, and went with them. But their eyes were holden, that they should not know him" (Luke xxiv. 16). The painter makes excuses for the disciples not recognising their master by naïvely dressing him as a tourist with an alpenstock.

754. PORTRAITS OF TWO GENTLEMEN.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

A charming portrait of two young connoisseurs of the time, painted in 1778-1779, when one was twenty-eight, and the other twenty-four. They are here shown as kindred spirits, brought together by their common love of the arts; but their subsequent careers were tragically different. The elder man,

on the spectator's left, is the Rev. George Huddesford, who in his youth was a painter, and a pupil of Sir Joshua. But he afterwards settled down into the cultivated college don and country parson, became a D.D., and a fellow of his college (New College, Oxford), and divided his leisure between college affairs and writing comic and satirical pieces ("Salmagundi," "Topsy-Turvy," etc.) He was born in 1750 and died in 1809. His companion has more inspiration in his face, and a certain wild look which was not belied by his after-life. He is Mr. John Codrington Warwick Bampfylde, who was born in 1754, of an old Devonshire family, and was educated at Cambridge, where he wrote some pretty sonnets. He is said to have been of a very amiable disposition, and to have been beloved by all who knew him. In one of his sonnets he says of himself—

> I the general friend, by turns am joined with all,
> Lover and elfin gay, and harmless hind;
> Nor heed the proud, to real wisdom blind,
> So as my heart be pure, and free my mind.

But he afterwards went mad, owing, it is said, to a hopeless passion—an explanation which finds some countenance in his amorous verses,—and he died in a private asylum at the age of forty-two. There is a little record of the friendship between the two men in Huddesford's *Poems* (1801), in which are included a few "written by an abler pen than my own": they are by Bampfylde. In Bampfylde's own poems, too, there is a sonnet written after dining at Trinity, Oxford; this was on a visit doubtless to Huddesford, whose father was President of Trinity.

755. RHETORIC.
756. MUSIC.

Melozzo da Forli (Umbrian: 1438–1494). *Room VI.*

Melozzo, born at Forli in the Romagna, near Ravenna, is classed with the Umbrian School, both because he studied (it is believed) under Piero della Francesca, and because he worked at Urbino. He is especially praised by Giovanni Santi, who was his friend, for his skill in perspective; and, like many other artists of these times, he was an architect as well as a painter.

These pictures are two of a series of seven, which were painted to decorate the library of the Ducal Palace at Urbino. The series represented symbolically the seven arts—grammar,

rhetoric, logic, arithmetic, music, geometry, and astronomy—which, until the close of the Middle Ages, formed the curriculum of a liberal education. Notice in both pictures that the figures of the learners are kneeling—an attitude symbolical of the spirit of reverence and humility which distinguishes the true scholar ("I prayed, and the spirit of wisdom came upon me"); whilst the figures representing the sciences to be learned are seated on thrones—symbolical of the true kingship that consists in knowledge ("And I set her before kingdoms and thrones"), and are clothed about with pearls and other precious stones ("She is more precious than rubies").

In the picture of Rhetoric (755) the youth is being taught not to speak, but to read—"You must not speak," the Queen of Rhetoric seems to tell him, "until you have something to say." Notice, too, that Rhetoric is robed in cold gray. "You think Rhetoric should be glowing, fervid, impetuous? No. Above all things,—cool."

But Music (756) is robed in bright red, the colour of delight. The book now is closed. "After learning to reason, you will learn to sing; for you will want to. There is so much reason for singing in this sweet world, when one thinks rightly of it." Music points her scholar to a small organ—"not that you are never to sing anything but hymns, but that whatever is rightly called music, or work of the Muses, is divine in help and healing" (*Mornings in Florence*, v. 128, 134). Hanging from the wall on the left, almost above the scholar's head, is a sprig of bay, the Muses' crown.

757. CHRIST BLESSING LITTLE CHILDREN.

Unknown (Dutch: School of Rembrandt). *Room X.*

This is one of the nation's conspicuously bad bargains. It was bought in 1866 as a Rembrandt and at a Rembrandt price (£7000), but was soon recognised as being only a work by some pupil. It is easy to be wise after the event, but it certainly seems strange that the connoisseurs of the time, even if technical differences had escaped them, should not have seen a lack of Rembrandt's power about this work.[1]

[1] A writer in the *Times* (June 24, 1888) has no hesitation in ascribing the picture to Nicolas Maas. He says: "If it was painted by Maas it would probably have been after the series of small works, mostly dating about 1656. Maas was a pupil of Rembrandt in 1650, at the time when

758. PORTRAIT OF THE COUNTESS PALMA OF URBINO.

Piero della Francesca (Umbrian: 1416–1492). *See under* 585, p. 424. *Room VI.*

Ascribed by Morelli to Paolo Uccello. "The treatment of the hair recalls that of one of the portraits in Paolo's battle-piece (III. 583, p. 423), while Piero used to represent curls in a thin and thread-like shape. The ornament on the left sleeve of the lady also reminds one of the decoration on the standard" (*Richter*, p. 17).

This and the other profile head ascribed to Piero (585) "are probably the earliest specimens we have in the National Gallery of pure portraits, *i.e.* pictures devoted simply to record the likeness of an individual, first introduced as donors into votive pictures, and next as actors in scenes from sacred history and legend. Portraits have at length made good their claim to a separate existence in pictorial art" (*Monkhouse*, p. 41).

759. THE REMORSE OF JUDAS.

Edward Armitage, R.A. (British: born 1817: still living). *Room XX.*

Mr. Armitage was educated in France and Germany. At the age of twenty he entered the studio of Paul Delaroche at Paris, when he was selected to assist in the decoration of the Hemicycle of the School of Fine Arts. He has executed some extensive frescoes in Westminster Palace, and has presented another to the Roman Catholic Church of St. John at Islington. He was elected A.R.A. in 1867, R.A. in 1872, and Professor of Painting in 1875, in which post he has since

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the master's treatment of sacred subjects was more direct than in his earlier years. In this picture fanciful costume is discarded, and the figures are painted straight from the life. The figure of Christ is, indeed, weak and conventional, but it is not to be expected that a young man would here be successful in a figure so foreign to his general practice; and, if we admit the supposition that the composition followed the small panels, the relaxation of style pervading the entire work tallies with the known facts of the career of Maas, who between 1660 and 1670 appears to have devoted himself almost entirely to portrait painting; these representations of Dutch and Antwerp burghers, though solid and respectable, possess none of the charm and interest of the earlier works owing their inspiration to the direct influence of Rembrandt." (See, for instance, No. 1277, p. 713.) Others ascribe the picture with equal assurance to Lievens (see 1095, p. 617); see an article by Mr. Ford Madox Brown in the *Magazine of Art*, February 1890.

been succeeded by Mr. J. E. Hodgson. This picture, which was exhibited at the Academy in 1866, was presented by the painter to the National Gallery in the same year.

"Then Judas, which had betrayed him, when he saw that he was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned, in that I have betrayed the innocent blood. And they said, What is that to us? see thou to that" (Matthew xxvii. 3, 4).

760. PORTRAIT OF A PARISH CLERK.

Thomas Gainsborough, R.A. (British: 1727–1788).
See under 308, p. 291. *Room XVI.*

The "charm of pathetic tenderness and tinge of melancholy," noticed above as characteristic of Gainsborough's portraits, is not absent from the face of the parish clerk, who raises his eyes from the Bible in front of him to look toward the light; and hears, like Longfellow's "Village Blacksmith," one may think—

> . . . the parson pray and preach,
> He hears his daughter's voice,
> Singing in the village choir,
> And it makes his heart rejoice.
> It sounds to him like her mother's voice
> Singing in Paradise!

This picture is one of those given by Gainsborough to the carrier Wiltshire. The sitter was Edward Orpin, parish clerk of Bradford in Wiltshire.

765. *MAWWORM.*

R. Smirke, R.A. (English: 1752–1845).

Robert Smirke, the principal of the early English *genre* painters, was a native of Cumberland, and originally a painter of coach panels. He was educated at the Academy schools, and was elected R.A. in 1793, but he seldom exhibited there, being chiefly employed as a book illustrator.

Mawworm, standing with upturned eyes, before Lady Lambert, seated; Dr. Cantwell seated behind Lady Lambert. A scene from Bickerstaffe's play of the *Hypocrite*, Act ii. Sc. 1, adapted from Colley Cibber's *Non-Juror*.

766, 767. HEADS OF SAINTS.

Domenico Veneziano (died 1461). *Entrance Vestibule.*

Though Domenico describes himself as Venetian (as on the signature to 1215), he worked at Florence, and his works belie any connection with Venetian art. The works by his hand we possess give no evidence of his being an oil painter, but he is known to have used oil, and indeed was celebrated as one of the earliest Italian painters in that medium (see under II. 1138, p. 641 *n.*)

Of Domenico's works, except a fresco now in the Uffizi Gallery at Florence, the National Gallery possesses all that have escaped destruction. These two heads, together with the finer Madonna, hanging between them, were all originally frescoes on a tabernacle in the Canto (street corner) de' Carnesecchi in Florence, and were for centuries exposed to wind and weather. The central portion was transferred to canvas in 1851.

768. ST. PETER AND ST. JEROME.

Antonio Vivarini, also called *Antonio da Murano* (Venetian: died 1470). *Room VIII.*

One of the earliest Venetian pictures, the Venetian School thus being a century later than the Florentine (see p. 22). It was at the adjacent island of Murano (where most of the Venetian glass is now made, and which was once the resort of the wealthier Venetian citizens) that an independent school first developed itself, Antonio and his brother Bartolommeo (see VIII. 284, p. 274) being natives of that place. But for some time the painters were rather craftsmen than artists, as one may still see in this picture, where St. Peter's key is embossed in goldsmith's fashion.

769. ST. MICHAEL AND THE DRAGON.

School of Piero della Francesca. *See under* 585, p. 424. *Room VI.*

Formerly ascribed to Fra Carnovale (Bartolommeo Corradini); now to some unknown disciple of Piero della Francesca, between whose angels in 908, p. 563, and the figure of St. Michael here, there is a close resemblance.

St. Michael, the angel of war against the dragon of sin, stands triumphant over his foe—emblem of the final triumph

of the spiritual over the animal and earthly part of our nature. It is the most universal of all symbols. The victor is different in different ages, but the enemy is always the same crawling reptile. Christian art, from its earliest times, has thus interpreted the text, "The dragon shalt thou trample under feet" (Psalm xci. 13); and in illustrations of Hindoo mythology Vishnu suffering is folded in the coils of a serpent, whilst Vishnu triumphant stands, like St. Michael, with his foot upon the defeated monster.

770. LEONELLO D'ESTE.

Giovanni Oriolo (Ferrarese: painted about 1450).
Room V.

Oriolo, of whom nothing more is known, "although probably by birth a Ferrarese, was evidently," says Layard, "a pupil of Pisanello" (see VII. 776, p. 514).

Leonello (of whom also there is a medallion portrait in the frame of the picture just referred to), of the house of Este, was Marquis of Ferrara, 1441-1450. His mild and kindly face agrees well with what is known of his life. The one important action of his reign was that of a peacemaker, when he mediated between Venice and the King of Anjou. "He had not his equal," says Muratori, "in piety towards God, in equity and kindness towards his subject. He was the protector of men of letters and was himself a good Latin scholar."

771. ST. JEROME IN THE DESERT.

Bono (Ferrarese-Veronese: painted about 1460).
Room V.

In the signature of this picture, "Bono of Ferrara" announces himself "a pupil of Pisano's," and the figure of St. Jerome here much resembles Pisano's "St. Anthony" (VII. 776, p. 514). St. Jerome (for whom see 773 and II. 227, pp. 513, 252) is in the desert, deep in thought; his lion couched at his feet keeps his master's thoughts company as faithfully as a scholar's dog. The desert is here shown as the Saint's study; notice, especially, the little table that the rock makes behind him for his books. Mr. Ruskin says of a similar modification of accessories to express supernatural character, in Bellini's "St. Jerome" at Venice: "The Saint sits upon a rock, his

grand form defined against clear green open sky ; he is reading ; a noble tree springs out of a cleft in the rock, bends itself suddenly back to form a rest for the volume, then shoots up into the sky. There is something very beautiful in this obedient ministry of the lower creature ; but be it observed that the sweet feeling of the whole depends upon the service being such as is consistent with its nature. It is not animated, it does not *listen* to the saint, nor bend itself towards him as if in affection ; this would have been mere fancy, illegitimate and effectless. But the simple bend of the trunk to receive the book is miraculous subjection of the true nature of the tree ; it is therefore imaginative, and very touching" (*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. v. § 8).

772. MADONNA AND CHILD ENTHRONED.

Cosimo Tura (Ferrarese : about 1420–1498). *Room V.*

Cosimo Tura (pronounced Cosmè in Ferrarese) is the first painter of the Ferrarese School whose works have come down to us. He was a well-to-do citizen, and, like Titian after him, dealt in timber. As an artist he was in the service of Duke Borso of Ferrara, whose portrait is introduced in the background of the preceding picture, and other members of the princely house of Este. The Court of Ferrara was then one of the most learned of Italy. A curious instance occurs in this picture, where, on either side of the Virgin's throne, are inscribed the Commandments, in Hebrew characters. Such inscriptions are common in Ferrarese pictures, and point to the presence of some Hebrew scholar or scholars. It was at this court that Cosimo came under the influence of Flemish art as described below, for the house of Este (which was of Lombard origin, and thus had a natural affinity perhaps for northern art) had invited Roger van der Weyden to Ferrara.

A picture interesting chiefly for its decorative detail, suggestive of Flemish influence. Compare, for instance, the ornament of the pilasters here with that of the pilasters in Crivelli's "Annunciation" (VIII. 739, p. 498), which was painted about the same time. "Crivelli follows the traditional lines common to all such features from later Roman times downwards, while Tura's accessories are full of inventiveness and are evidently designed for this especial picture. Thus the cup, balls, and wing-like appendages in the pilaster are quite original. Notice, too, the charming little 'regal,' or portable organ, on which one angel is playing at the foot of the picture, while the other blows the bellows, with its ivory gallery of turned work and its

whorl of pipes, curiously resembling the arrangement of reeds in the 'sho,' or modern Japanese mouth-organ. The general scheme of colour in the picture, also, with its contrasts of red and green, is quite apart from anything existing in contemporary Italian art, and recalls rather a Flemish stained-glass window of the fifteenth century" (G. T. Robinson in *Art Journal*, May 1886, pp. 149, 150).

773. ST. JEROME IN THE DESERT.

Cosimo Tura (Ferrarese: about 1420–1498). *Room V.*

Jerome knocking at his poor old breast
With his great round stone to subdue the flesh—

and schooling himself into renunciation of the world, the flesh, and the devil. In contrast to the wildness of the surroundings, the painter introduces quite a company of birds and beasts—an owl sits in sedate wisdom above the saint, his familiar lion is walking to the stream for water, and in the crannies and ledges are other animals to keep him company. For it was his union of gentleness and refinement with noble continence, his love and imagination winning even savage beasts into domestic friends, that distinguished St. Jerome and formed the true monastic ideal (see II. 227, p. 252).

774. MADONNA AND CHILD.

Unknown (Flemish School: 15th century). *Room XI.*

On the Madonna's right is St. Peter; on her left St. Paul, an arrangement common in early art, St. Peter and St. Paul being the two chief apostles on whom the Church of Christ is built. St. Paul offers a pink to the infant Christ. Flowers were consecrated to the Virgin, and the early painters chose those they liked best to be emblems of love and beauty. The picture was formerly ascribed to Van der Goes—an artist whose only certainly known picture is the altar-piece in the hospital of S. Maria Nuova in Florence,—and is by some ascribed to Bouts (see under 783, p. 517).

775. AN OLD WOMAN (dated 1634).

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137. *Room X.*

An old lady, eighty-three years of age (as the inscription shows), painted by Rembrandt when he was twenty-seven. His

mother was from the first a favourite sitter of his, and hence, perhaps, the affectionate fidelity with which he always painted the wrinkled faces of old age.

776. ST. ANTHONY AND ST. GEORGE.

Vittore Pisano (Veronese: 1380–1456). *Room VII.*

The earliest picture of the Veronese School in the Gallery. Vittore Pisano, or Pisanello, a pupil probably of Altichiero, an older master of the Veronese School, was famous as the inventor of a method of casting medals; but though better known now as a medallist, in his own day he was equally famous as a painter. In the frame of this picture are inserted casts from two of his medals, and it will be noticed that the lower one—a profile of himself—is inscribed Pisanus Pictor, Pisano the Painter. The medal above is that of Leonello d'Este, his patron, for whom this picture was probably painted, and whose portrait by a pupil of Pisano hangs in Room V. (770, p. 511). Another evidence of Pisano's practice as a medallist will be noticed in the gilt embossed work of St. George's sword and spurs.

The subject of the picture—a meeting between St. George and St. Anthony, with a vision of the Virgin and Child above—is not to be found in the legends of the saints. But St. George appears to have been a favourite subject with the artist—probably because of the way in which his armour lent itself to medallion-like treatment. There is a good instance of frank anachronism in the large Tuscan hat of Pisano's own day which he quaintly makes St. George wear. Perhaps too the painter chose St. George partly because he involved a horse and a dragon, and Pisano, says Vasari, "took especial pleasure in the delineation of animals." This may have given him a weakness for the boar of good St. Anthony—the hermit saint whose temptations have passed into a proverb. The saint carries a bell, for "it is said that the wicked spirits that be in the region of the air fear much when they hear the bells ringen," and a staff, another means of exorcising the devil; whilst the boar, now tamed into service, is symbolical of the demon of sensuality which St. Anthony vanquished. And here perhaps we find the clue to the idea in the picture. For the dragon whom St. George slew represents the same sensual enemy. St. George conquered by fighting, St. Anthony by fasting. The two saints now meet when "each on his course alone" has "worked out each a way." The old man, whose life has been spent in struggle, greets the triumphant youth with curious surprise; and St. George too, with the thoughtful look on his face, will

have much to say and learn. But over them both, as to all who overcome, the heavens open in beatific vision; for though there be diversity of gifts, it is the same spirit.

777. MADONNA AND CHILD.

Paolo Morando (Veronese: 1486–1522). *See under* 735, p. 497. *Room VII.*

A picture of great beauty, which goes far to justify the title of "the Raphael of the Veronese School" by which Morando has been distinguished (*Richter*, p. 73). Every visitor will be struck by the unpretentious simplicity of conception, the rich colours and the sweet faces—with just a dash of Raphaelesque affectation. It is interesting to note that Morando was almost exactly contemporary with Raphael, while his art exhibits a maturity developed under totally different circumstances (*Layard*, i. 271). For Morando never left Verona, and was thus, says Sir F. Burton, "a pure growth of the native Veronese School. His colouring, though often brilliant, is rather cold; the pale flesh-tints, glossy in surface, are shadowed with gray, and even the lake reds introduced in garments tend towards that purplish hue which the best colourists avoid."

778. MADONNA AND CHILD.

Martino da Udine, called *Pellegrino da San Daniele* (Venetian: died 1547). *Octagon Room.*

On the right of the throne is St. James, with his hand on the shoulder of the donor of the picture; on the left St. George, with the dead dragon at his horse's feet.

779, 780. FAMILY PORTRAITS.

Ambrogio Borgognone (Lombard: about 1455–1523). *See under* 298, p. 286. *Room IX.*

On the left (779) a group of nine men, above them a hand, probably of some patron saint; on the right (780) a group of thirteen women, kneeling (apparently) by the side of a tomb—studies of character drawing. These pictures are painted on silk (now attached to wood), and were originally part of a standard. Mr. Pater says of Borgognone that "a northern temper is a marked element of his genius—something of the *patience*, especially, of the masters of Dijon or Bruges, no-

where more clearly [seen] than in the two groups of male and female heads in the National Gallery, family groups, painted in the attitude of worship, with a lowly religious sincerity which may remind us of the contemporary work of M. Legros. Like those northern masters, he accepts piously, but can refine, what 'has no comeliness'" ("Art Notes in North Italy," in the *New Review*, November 1890).

781. RAPHAEL AND TOBIAS.

Florentine School (15th century). *Room I.*

The Hebrew legend of Tobit and his son Tobias (told in the Book of Tobit in the Apocrypha) was a favourite one with the Mediæval Church, and became therefore a traditional subject for painting; see, *e.g.* in the National Gallery, besides 288 in this room, X. 72; XIII. 48. Tobit, a Jewish exile, having fallen also into poverty, and afterwards becoming blind, prays for death rather than life in noble despair. "To him the angel of all beautiful life (Raphael) is sent, hidden in simplicity of human duty, taking a servant's place for hire, to lead his son in all right and happy ways of life" (*Fors Clavigera*, 1877, p. 31). Here we see Raphael leading the young Tobias into Media, where he was to marry Sara, his rich kinswoman, the daughter of Raguel. But she was haunted by an evil spirit, who had slain her seven husbands, each on their wedding-day, and the angel bade Tobias take the gall of a certain fish, wherewith afterwards to heal his father's blindness, and its heart and liver wherewith to drive away the evil spirit from his bride. Tobias is carrying the fish, Raphael has a small box for the gall. The "rising step" and the "springy motion in his gait" are characteristic of him who was the messenger of heaven, the kindly companion of humanity—

> Raphael, the sociable spirit, that deigned
> To travel with Tobias, and secured
> His marriage with the seven times wedded maid.
> MILTON: *Paradise Lost*, v. 221.

For the ascription of this picture, see under 296 above, p. 283. "This picture," says a critic who gives both to Verrocchio, "may possibly be not entirely from his hand, but there is no doubt that it is essentially his, and that to his fancy for painting boyhood and opening youth we owe that curious mis-

reading of the story of Tobias, representing him as a young lad instead of a grown man, which is to be found through all the numerous Florentine pictures of him by the school of Botticelli, by Piero di Cosimo and the rest" (*Times*, October 26, 1888).

782. MADONNA AND CHILD.

Ascribed to Botticelli. *See under* 1034, p. 594. *Room III.*

Probably only a "school picture." Most of the old masters kept schools, or shops, in which several pupils served as apprentices and worked at pictures under the master's directions. The sale of such pictures under the master's name was (and is) a very common occurrence, and even in those days forged signatures were not unusual.

783. THE EXHUMATION OF BISHOP HUBERT.

Unknown (Early Flemish: 15th century). *Room XI.*

Formerly ascribed to Thierri Bouts (about 1420-1475). This painter—called by early authors Thierry, or Dierik of Haarlem, from the name of his native town, and by modern writers Thierri Stuerbout,—was town's painter of Louvain, and a pupil probably of Roger van der Weyden. His principal works are now in the Brussels Museum. This picture—formerly ascribed to Jan van Eyck, to Van der Meire, or to Justus of Ghent—is probably not by him; pictures in the Gallery attributed to him by some critics are 774 and 943, pp. 513, 575.

St. Hubert was originally a nobleman of Aquitaine, much addicted to all worldly pleasures, and especially to that of the chase. But one day in Holy Week, when all good Christians were at their devotions, as he was hunting in the forest of Ardennes, he encountered a milk-white stag bearing the crucifix between his horns. Filled with awe and astonishment, he renounced the pomps and vanities of the world, turned hermit in that very forest of Ardennes, was ordained, and became Bishop of Liège. So the legend runs, embalming, we may suppose, the conversion of some reckless lover of the chase, like the wild huntsman of the German legend. And at Liège he was buried, but thirteen years afterwards his body was disinterred, and lo! it was found entire; even the episcopal robes in which he had been interred were without spot or stain. A

century later the body was removed from Liège and reinterred in the abbey church of the Benedictine monks of Ardennes. The Emperor Louis le Débonnaire assisted at the translation of the relics, and the day was long kept as a festival throughout this part of Flanders. This is the subject of the present picture. On the altar behind the principal group stands a shrine, on which is a little figure of St. Hubert with his hunting-horn. The royal personage assisting represents Louis le Débonnaire. The picture is of wonderful beauty, finished in every part (abridged from Mrs. Jameson: *Sacred and Legendary Art*, pp. 431, 432). Though it is thus an historical picture, the artist takes the figures from his own time, and the heads, like miniatures in character and delicacy of expression, are doubtless portraits—the whole scene being a picture of a Flemish Cathedral on some festival day. Notice, as a particularly interesting little piece of life, the man flattening his nose against the pillar on the left, with a jeering expression, as if he "didn't half believe it all." It is a piece of living grotesque, exactly such as meets one in the sculptured stones of a mediæval cathedral itself—"peeping round the corner at you and lurking in secret places, like a monk's joke whispered in church" (*Conway*, p. 17).

784. WILLIAM SIDDONS.

J. Opie, R.A. (British: 1761–1807). *Room XXI.*

John Oppy, or Opie, as he called himself, was born near Truro, the son of a carpenter. From a very early age he was distinguished by skill in arithmetic and penmanship, whilst his love of drawing, though sternly repressed by his father, was encouraged by his mother. He attracted the attention of Dr. Wolcot (the satirist, "Peter Pindar"), who was then practising as a physician at Truro. He took the boy into his household, and after some lessons in portrait painting brought him up to London. Wolcot showed him off as the self-taught "Cornish Wonder." His first picture at the Academy was exhibited in 1782; he was made R.A. in 1787. For some time he was the talk of the town. "He was a peasant," says Allan Cunningham, "and therefore a novelty; he could paint, and that was a wonder. So eager were the nobility and gentry to crowd into his gallery (in Orange Court, Leicester Fields), that their coaches became a nuisance; and the painter jestingly said to one of his brethren, 'I must plant cannon at my door to keep the multitude off.'" This fever soon reached its cold fit. But a little while, and not a coroneted equipage was to be seen in his street, whereupon Opie applied himself with the greater dili-

gence to improve both his drawing and his culture. "Other artists," said his rival Northcote, "paint to live; Opie lives to paint." "Mr. Opie," said Horne Tooke, "crowds more wisdom into a few words than almost any man I ever knew." "Had Mr. Opie turned his powers of mind," said Sir James Mackintosh, "to the study of philosophy, he would have been one of the first philosophers of the age." Instead of that he painted portraits—and amongst them this one, of the first political philosopher of the age. In 1805 he was made Professor of Painting at the Academy. His lectures were afterwards published, and amongst his other writings, we should here remember, was a *Letter* advocating the formation of a National Gallery. He died of congestion of the brain, and was buried by the side of Reynolds, in St. Paul's. He was twice married. His first marriage, to the daughter of a pawnbroker, was unhappy, and he had to sue for a divorce. His second wife, who long survived him, was the Amelia Opie whose tales and poems had much vogue with lady readers of a generation or two ago.

The man who for thirty-three years was known to the world as "the husband of Mrs. Siddons"—a part which he played to better purpose than those he assumed on the stage. The Rev. H. Bate Dudley (see XVI. 1044, p. 599), when engaging the young couple on Garrick's behalf, reported the husband as being "a damned rascally player, though seemingly a very civil fellow." He was a Birmingham apprentice, who had joined the Kembles' provincial company of players. Before Sarah Kemble was seventeen she had fallen in love with him. "He was just the man," says her latest biographer, "to fascinate a young and high-spirited girl; good-looking, calm, sedate, even-tempered, not over-burdened with brain-power, and with not too much will of his own." They were married in 1773, when Sarah was nineteen; and the marriage was a very happy one. Mrs. Siddons was greatly attached to her children, and her husband—besides being a handy man of business—protected her from the dangers of her calling. Towards the end of his life Siddons suffered much from rheumatism, and found it necessary to live away from his wife at Bath. At the beginning of 1808 she spent some weeks with him there; left him apparently much better, to perform an engagement at Edinburgh; but hurried back on hearing that he was again worse. He died on March 11. "May I die the death," she wrote to Mrs. Piozzi, "of my honest, worthy husband; and may those to whom I am dear remember me when I am gone as I remember him, forgetting and forgiving all my

errors, and recollecting only my quietness of spirit and singleness of heart."

785. MRS. SIDDONS.

Sir T. Lawrence, P.R.A. (British: 1760–1830). *See under* 129, p. 201. *Room XIX.*

A portrait of the great actress in middle age, demurely dressed, and with matronly frontlets. Of the same lady, in her youth and beauty, there is elsewhere in the Gallery a glorious picture by Gainsborough (XVI. 683, p. 473). Lawrence was an old friend of Mrs. Siddons, who sat for him when young in the characters of Zara and Aspasia. In spite of some idle gossip which accused him of simultaneous flirtations with both Mrs. Siddons' daughters, Lawrence remained on friendly terms with the family to the end, and this portrait was bequeathed to the Gallery by one of the daughters.

787. THE SIEGE AND RELIEF OF GIBRALTAR (1782).

J. S. Copley, R.A. (British: 1737–1815). *See under* 100, p. 178. *Room XVIII.*

This is a sketch for the large picture (25 ft. by 22½ ft.) in the Guildhall which Copley was commissioned to paint by the Court of Common Council. The scene represented is the famous repulse of the floating batteries towards the end of the siege which Gibraltar, under the command of Sir George Elliott (afterwards Lord Heathfield, see XVI. 111, p. 185), sustained from the combined land and sea forces of France and Spain during the years 1779-1783. The attack here depicted was made on September 13, 1782; the floating batteries planned by an eminent French engineer at a cost of half a million sterling were supplemented by gun-boats. "The showers of shot and shell," says Drinkwater, who was present, "which were directed from their land batteries, and, on the other hand, from the various works of the garrison, exhibited a scene of which perhaps neither the pen nor the pencil can furnish a competent idea. It is sufficient to say that 400 pieces of the heaviest artillery were playing at the same moment; an instance which scarcely occurred in any siege since the invention of those wonderful engines." The Count d'Artois (afterwards Charles X.) hastened from Paris to see the capture of the

place, and arrived in time to see instead the total destruction of the floating batteries. "In this picture," says Allan Cunningham,[1] "Copley introduced many portraits: the gallant Lord Heathfield himself is foremost in the scene of death; and near him appear Sir Robert Boyd, Sir William Green, chief engineer, and others. The fire of the artillery has slackened; the floating batteries, on whose roofs thirteen-inch shells and showers of thirty-two lb. balls had fallen harmless at ten o'clock in the forenoon, are now sending up flames on all sides; whilst the mariners are leaping in scores into the sea," and English officers are endeavouring to rescue the sufferers from the burning vessels.

788. ALTAR-PIECE.

Carlo Crivelli (Venetian: painted 1468–1495). *See under* 602, p. 431. *Room VIII.*

This is the earliest of the eight pictures by Crivelli in the National Gallery—the date 1476 being conspicuously written on the border underneath the Madonna's feet. One of the painter's weaknesses—his dislocation of the hands—is noticeable in the Madonna. So too is his affectation, which, however, is redeemed by its effect of unconsciousness. His fancy for fruit, also, may be noticed on the throne in this central compartment. The order of the other subjects (from the spectator's left to right) is as follows: *Top row:* St. Peter Martyr, St. Lucy, the archangel Michael and St. Jerome; *Second row:* St. Francis, St. Andrew, St. Stephen, St. Thomas Aquinas; *Lower row:* St. John Baptist, St. Peter, St. Catherine, St. Dominic.

789. A FAMILY GROUP.

T. Gainsborough, R.A. (British: 1727–1788). *See under* 308, p. 291. *West Vestibule.*

This picture —"the best Gainsborough in England known to me," says Mr. Ruskin (*Art of England*, p. 211 *n.*)—is a group of the family of Mr. J. Baillie, of Ealing Grove one of the many such groups that Gainsborough and Reynolds were employed to paint. "The two great—the two only painters of their age—happy in a reputation founded as deeply in the

[1] *Lives of the most eminent British Painters, etc.*, five vols., 1829, elsewhere referred to as *Allan Cunningham.*

heart as in the judgment of mankind, demanded no higher function than that of soothing the domestic affections; and achieved for themselves at last an immortality not the less noble, because in their lifetime they had concerned themselves less to claim it than to bestow" (*Sir Joshua and Holbein*, in *O.O.R.*, i. 229).

The eldest girl, with the hat and feathers, standing on the right side of her mother, was the mother of Matthew James Higgins, well known as "Jacob Omnium," who, in features as well as in stature, bore some resemblance to his grandfather, Mr. James Baillie.

790. THE ENTOMBMENT OF CHRIST.

Michael Angelo (Florentine: 1475–1564). *Room I.*

Michelangelo (commonly anglicised as above) Buonarroti (which surname, however, is commonly dropped) was at the age of thirteen apprenticed for three years to Domenico Ghirlandajo, to whom the picture 809 was formerly ascribed. He was the rival of Raphael; and amongst the artists who were present at the unveiling of his great statue of David were Perugino, Botticelli, Lorenzo di Credi, Leonardo da Vinci, and Filippino Lippi. He lived through the fall of Rome and Florence, and survived into the decadence of Italian art. In the many-sidedness of his genius he may be compared to Leonardo da Vinci. He was at once painter, sculptor, architect, and man of action, being appointed commissary-general of the fortifications at Florence in 1529. The greatness of his work was reflected in that of his character. He passed most of his life at Rome, amidst the petty intrigues of a debased Court; but he never placed his self-respect in jeopardy. Filial duty, too, was one of the mainsprings of his life. He lived most sparingly, and sent all the money he could save to support his father's family at Florence. "Whence they must pray God," he says in one of his letters, "that all his works may have good success." He was proud, and would brook no insult; and when Pope Julius left him with unpaid marbles and workmen on his hands, he mounted his horse and rode off to Florence. There are many stories, too, of the quiet sarcasm with which he would "reproach men for sin." "What does the raised hand denote?" Julius asked of a statue of himself. "You are advising the people of Bologna to be wise," was Michael Angelo's reply. With all this, however, he was for the most part above the jealousy of other artists, and when he was appointed architect of St. Peter's he refused to permit any material alteration of Bramante's design, though Bramante had perpetually intrigued against him. Michael Angelo was a poet also (his sonnets have been translated by Mr. J. A. Symonds), his poetry being partly inspired by Vittoria Colonna, widow of the Marquis of Pescara, to whom late in life he became attached,

and whose friendship was, until her death in 1547, the solace of his life. To the greatness of his reputation as an artist two tributes may here be mentioned. Raphael "thanked God that he was born in the days of Michael Angelo, and Sir Joshua Reynolds says, in his *Discourses*, that "to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man."

The spectator who comes with such praises sounding in his ears to this picture will probably be much disappointed, and he will be right. For, in the first place, the picture is one of Michael Angelo's few oil paintings—a vehicle which he did not like, and of which he said that it was only fit for women and children. Then, secondly, the picture, like so many of his works, is unfinished. The authenticity of this picture has, it should be said, been much disputed.[1] Thus, in the third place,

[1] See Richter's *Italian Art in the National Gallery*, 1883, elsewhere referred to as *Richter*, p. 44, where a résumé of recent criticism and a facsimile of the Albertina drawing will be found. Signor Frizzoni, cited with approval by Richter, says: "Although the composition seems to me not in the least attractive, nor even successful (and for this very reason the picture might have been left unfinished), yet I cannot but consider it to be an original, and, moreover, a specially interesting one, and worthy of being looked at closely by those who wish to study the master in the numerous characteristic features of his style. In my opinion it is an early work by him; and this becomes evident especially from the purity and delicacy in the features of one of the Maries, standing on the right side, in which, if I am not mistaken, the pure types of his first master, Domenico Ghirlandajo, are much more perceptible than Buonarroti's own grand style. In other parts, however, the sculpturesque manner of modelling peculiar to him is not less noticeable—in the muscles, sturdy as usual, and in the prominent rendering of the corpse." Mr. Symonds, on the other hand, has no hesitation in rejecting the picture. "It is," he says, "painful to believe that at any period of his life Michelangelo could have produced a composition so discordant, so unsatisfactory in some anatomical details, so feelingless and ugly. It bears indubitable traces of his influence; that is apparent in the figure of the dead Christ. But this colossal nude, with the massive chest and attenuated legs, reminds us of his manner in old age; whereas the rest of the picture shows no trace of that manner. I am inclined to think that the Entombment was the production of a second-rate craftsman, working upon some design made by Michelangelo at the advanced period when the Passion of our Lord occupied his thoughts in Rome. Even so, the spirit of the drawing must have been imperfectly assimilated; and, what is more puzzling, the composition does not recall the style of Michelangelo's old age. The colouring, so far as we can understand it, rather suggests Pontormo" (*The Life of Michelangelo Buonarroti*, 1893, i. 68).

The history of the picture is interesting. It was formerly in the gallery of Cardinal Fesch, which was sold and dispersed after his death. From its unfinished state and neglected condition it attracted little attention, and

we may notice—among the characteristics that marked the approaching decline of Italian art—the artist's disregard of charm and beauty. The body is now principal, instead of the face. "Take the heads from a painting of Angelico,—very little but drapery will be left;—drapery made redundant in quantity and rigid in fold, that it may conceal the forms, and give a proud or ascetic reserve to the actions, of the bodily frame. Bellini and his school, indeed, rejected at once the false theory, and the easy mannerism, of such religious design, and painted the body without fear or reserve, as, in its subordination, honourable and lovely. But the inner heart and fire of it are by them always first thought of, and no action is given to it merely to show its beauty. Whereas the great culminating masters, and chiefly of these, Tintoret, Correggio, and Michael Angelo, delight in the body for its own sake, and cast it into every conceivable attitude, often in violation of all natural probability, that they may exhibit the action of its skeleton and the contours of its flesh." And lastly, whereas "Correggio and Tintoret learn the body from the living body, and delight in its breath, colour, and motion, Michael Angelo learned it essentially from the corpse, and had great pride in showing that he knew all its mechanism. The simplicity of the old religious art was rejected not because it was false, but because it was easy; and the dead Christ was thought of only as an available subject for the display of anatomy" (*Modern Painters*, vol. iii. pt. iv. ch. iv.; *Relation between Michael Angelo and Tintoret*, *passim*).

794. A DUTCH COURTYARD.

Pieter de Hooch (Dutch: 1630–about 1677). *Room X.*

De Hooch (or De Hooghe)—"the indoor Cuyp," as he has been called, and "one of the glories of the Dutch School—is also one of the glories of England," for it was here that his

was bought literally "dirt cheap" by Mr. Macpherson, an English gentleman established as a photographer in Rome. After the dirt upon its face had been removed, it was submitted to competent judges, who unhesitatingly pronounced it to be the work of Michael Angelo. The discovery caused a great sensation. A law-suit was instituted against Mr. Macpherson for the recovery of the picture, which was sequestrated pending the decision of the Roman courts. After some years he obtained a judgment in his favour, removed the picture to England, and sold it to the National Gallery for £2000.

great merits were first discovered,[1] and that three-fourths of his pictures are now preserved. "There are," says Mr. Ruskin (*Modern Painters*, vol. v. pt. ix. ch. viii. § 11), whilst tracing the general insensitiveness of the Dutch School, "deeper elements in De Hooghe, sometimes expressed with superb quiet painting." The present picture is a case in point. The whole picture, in its cheerful colour and dainty neatness, seems to reflect the light of a peaceful and happy home, in which everything is done decently and in order. They are no rolling stones, these Dutch burghers, but stay-at-home folk, whose pride is in the trimness of their surroundings. Every day, one thinks, the good housewife will thus look to see that the dinner is duly prepared; every day the husband will thus walk along the garden, sure of her happy greeting.

796. A VASE OF FLOWERS.

Jan van Huysum (Dutch: 1682–1749). *Room XII.*

Van Huysum is one of the best-known painters of what is called "still life," *i.e.* flowers, fruit, game, etc. The meaning of this kind of art becomes clearer when one remembers that the painting of still life in Holland was originally applied only to signboards. Inn-keepers and game-dealers had pictures of grapes or game as their "signs," and many pictures which now figure in collections were originally painted for that purpose.

797. A MAN'S PORTRAIT.

Cuyp (Dutch: 1620–1691). *See under* 53, p. 145. *Room X.*

This excellent portrait serves to remind us that, unlike most of his fellow landscape painters, Cuyp could paint his own figures. Indeed we have seen that he sometimes painted them in other landscapes, see above 152, p. 215.

798. CARDINAL RICHELIEU.

Philippe de Champaigne (French: 1602–1674). *Room XII.*

This picture was painted for the Roman sculptor Mocchi to make a bust from, hence the two profiles as well as the full face.

[1] In his own country, a fine picture by him sold so late as 1765 for only 450 florins. In 1817 it fetched 4000 florins, whilst in 1876 the Berlin Gallery paid £6000 for one of his pictures. At the Secrétan Sale in 1889 an "interior" by De Hooch fetched £11,040.

Over the profile on the right are the words (in French), "of the two profiles this is the better." In this profile the compressed lips, the merciless eyes, the iron-gray hair and prominent nose bespeak the great Cardinal Minister of Louis XIII., and the maker of France, who summed up his policy and his character in the words, "I venture on nothing without first thinking it out; but once decided, I go straight to my point, overthrow or cut down whatever stands in my way, and finally cover it all up with my cardinal's red robes." In the full face one sees rather the man who was also a princely patron of the arts and artists (of De Champaigne amongst their number), and the founder of the French Academy.[1]

802. THE MADONNA OF THE CHERRY.

Bartolommeo Montagna (Venetian: died 1523).
Room VII.

Montagna was born near Brescia and worked at Vicenza, but studied at Venice.[2] He was a distinguished painter of his time, and some of his pictures—especially the great altar-piece now in the Brera at Milan—are worthy of Bellini or Carpaccio. Neither this nor the companion picture (1098) gives a fair idea of Montagna.

803. THE CIRCUMCISION OF CHRIST.

Marco Marziale (Venetian: painted 1499–1507).
Room VIII.

An example which shows what wealth of interest there is in the National Collection. It is only by a second-rate painter of the Venetian School—Marco was one of the assistants engaged to work under Giovanni Bellini in the decoration of the Ducal Palace, and whilst Bellini received sixty ducats a year, Marco received only twenty-four; but no picture in the Gallery is

[1] According to one of the dramatic critics in the daily press, Mr. Irving in playing *Richelieu* was made up to resemble closely this picture; and (added the critic) the actor brought out the three sides of Richelieu's character here depicted. "At times we see him as the pitiless, unscrupulous man who forced himself from obscurity to a power greater than his monarch's; at others we see the fine courteous gentleman who patronised literature, founded the French Académy, and collaborated in half a dozen bad plays; and there is also not a little of the paltry, small-minded tyrant of whom Corneille said—

Il m'a trop fait de bien pour en dire du mal.
Il m'a trop fait de mal pour en dire du bien."

[2] See *Morelli*, p. 393, who dismisses the idea of an original Vicentine School as one which "cannot be entertained at all."

richer than this in decorative design. Note first the varied and beautifully-designed patterns in the mosaics of the church—recalling one of the domes of St. Mark's. Then the lectern, covered with a cloth, and the delicately-embroidered border, wrought in sampler stitch, deserve close examination. The cushion above this, and the tassels, formed of three pendent tufts of silk hung on to a gold embroidered ball, offer good decorative suggestions to the trimming manufacturer. Attached to the front of the lectern is a label or "cartellino," setting forth that "Marco Marziale the Venetian, by command of that magnificent knight and jurisconsult the learned Thomaseo R., made this picture in the year 1500;" as it is probable that this was the first important commission Marco ever obtained on his own account, there is little wonder that he wrought the record so elaborately. This "Thomaseo R." was Raimondi, a knight of the order of Jerusalem; a man of considerable note in Cremona as a lawyer and poet. His portrait occupies the forefront of the right-hand corner of the picture, his set features recalling the lawyer rather than the poet. It is his mantle, however, which best repays notice—a sumptuous robe of raised red velvet, such a fabric as Venice was then winning industrial renown by weaving. The very pretty pattern is of the so-called "pomegranate form," and occurs also on the mantle of the donor's wife, who occupies a corresponding position on the left-hand side of the picture. The cope of Simeon the high priest is very pretty also: the wild pink being largely introduced (for notice of other points, see further the interesting article by G. T. Robinson in the *Art Journal*, June 1886). "It will thus be seen that this one picture brings before us a great number of suggestions in design for various technic arts; at least half a dozen patterns exist in the ornaments of the mosaic work of the vaults; five or six patterns of embroidered or woven borders will be found in it, as many designs for diapered or other surface decoration, examples of beaten metal-work and of bookbinding, besides the carved wood lectern."

804. MADONNA AND CHILD ENTHRONED.

Marco Marziale (Venetian: painted 1499–1507).
See under last picture. *Room VIII.*

This picture was painted seven years later (1507) than 803, which it resembles in the bright mosaics of the vault and the

interesting design on the robe of the bishop on the left. Notice the little angel playing the mandolin on the steps of the throne, characteristic of the earlier Venetian painters.

805. PEELING PEARS.

Teniers (Flemish: 1600–1694). *See under* 154, p. 216. *Room X.*

806. THE PROCESSION TO CALVARY.

Boccaccio Boccaccino (Cremonese: about 1460–1524). *Room IX.*

This picture, says *Layard*, ii. 389, is "not characteristic of Boccaccino's manner, and is probably by another hand."

For some remarks on the subject of this picture see under 1143, p. 643.

807. MADONNA AND CHILD ENTHRONED.

Carlo Crivelli (Venetian: painted 1468–1495). *See under* 602, p. 431. *Room VIII.*

This picture (like 724) is signed by "*Sir* Charles": it is dated 1491. It bears the painter's sign-manual also in the fruits and the vase of flowers. The giver of the picture (which was dedicated to the Virgin, and which, as recorded in a Latin inscription below, cost no inconsiderable sum) is kneeling, in the habit of a Dominican nun, at the foot of the throne. On the Madonna's left is St. Sebastian, pierced with arrows and tied to a pillar, but with the happy look of "sorrow ended" on his face. On her right is St. Francis. Near his feet are some flowers and a snail—typical of the kindness and humbleness of the saint, of whom it is recorded that "he spoke never to bird nor to cicala, nor even to wolf and beast of prey, but as his brother," and who thus taught the lesson "Never to blend our pleasure, or our pride, With sorrow of the meanest thing that feels" (*Wordsworth*).

808. ST. PETER MARTYR.

Giovanni Bellini[1] (Venetian: 1426–1516). *See under* 189, p. 231. *Room VII.*

A fancy portrait of a jolly comfortable-looking Dominican

[1] "By Gentile Bellini, and not by Giovanni, as stated in the Catalogue. The latter artist drew the ear of a different shape than did his brother Gentile" (*Morelli*, p. 10 *n.*). If by Gentile, the signature is forged or altered.

monk—a faithful portrait doubtless. His face is painted as it really was, "wart and all," but it has pleased him to be represented in the character of Peter, a famous member of his order (see under 812, p. 531).

809. THE HOLY FAMILY.

Michael Angelo (Florentine: 1475–1564). *See under* 790, p. 522. *Room I.*

The Virgin mother is seen withholding from the child Saviour the prophetic writings in which His sufferings are foretold. Angelic figures beside them examine a scroll—

> Turn not the prophet's page, O Son! He knew
> All that Thou hast to suffer and hath writ.
> Not yet Thine hour of knowledge. Infinite
> The sorrows that thy manhood's lot must rue
> And dire acquaintance of Thy grief. That clue
> The spirits of Thy mournful ministerings,
> Seek through yon scroll in silence. For these things
> The angels have desired to look into.
>
> Still before Eden waves the fiery sword,—
> Her Tree of Life unransomed: whose sad tree
> Of Knowledge yet to growth of Calvary
> Must yield its Tempter,—Hell the earliest dead
> Of Earth resign,—and yet, O Son and Lord,
> The Seed o' the woman bruise the serpent's head.
>
> D. G. ROSSETTI: *Sonnets and Ballads.*

"In my judgment," says Mr. Symonds (*Life of Michelangelo Buonarroti*, i. 65), "this is the most beautiful of the easel pictures attributed to Michelangelo. . . . Florentine painters had been wont to place attendant angels at both sides of their enthroned Madonnas. But their angels were winged and clothed like acolytes; the Madonna was seated on a rich throne or under a canopy, with altar-candles, wreaths of roses, flowering lilies. It is characteristic of Michelangelo to adopt a conventional motive, and to treat it with brusque originality. In this picture there are no accessories to the figures, and the attendant angels are Tuscan lads half draped in succinct tunics. The types have not been chosen with regard to ideal loveliness or dignity, but accurately studied from living models. This is very obvious in the heads of Christ and St. John. The two adolescent genii on the right hand possess a high degree of natural grace. Yet even here what strikes one

most is the charm of their attitude, the lovely interlacing of their arms and breasts, the lithe alertness of the one lad contrasted with the thoughtful leaning languor of his comrade. Only perhaps in some drawings of combined male figures made by Ingres, for his picture of the 'Golden Age,' have lines of equal dignity and simple beauty been developed."

810. PARDON DAY IN BRITTANY.

Charles Poussin (French: born 1819; still living). *Room XX.*

M. Pierre Charles Poussin was a pupil of L. Cogniet, and has been an exhibitor at the French *Salon* since 1842, but has never obtained a prize. Many of his pictures have been, like this one, of scenes in Brittany. He has not exhibited since 1882.

The scene is that of a fête held in honour of *Notre Dame de Bon Secours* of Guingamp in Brittany, on the 2nd of July in every year. Pope Paul V. in 1619 granted a plenary indulgence to all persons "who truly confessed and communicated, who shall visit the said church of Notre Dame de Guingamp on the day and fête of the Visitation of the Blessed Virgin Mary, which it is the custom every year to celebrate on the 2nd day of July; who shall devotionally pray for the preservation of concord and peace among all Christian princes; who shall render hospitality to the poor pilgrims; who shall make peace with their enemies, and shall promote it amongst others—shall, in short, sweetly bring into the way of salvation some unfortunate and erring soul." An English visitor published a long account of the fête in the *Standard* of July 5 and following days in 1870, describing "the frank but sedate festivity" and merry-making under the trees." That was twenty years after this picture was painted.

811. TOBIAS AND THE ANGEL.

Salvator Rosa (Neapolitan: 1615–1673). *See under* 84, p. 167. *East Staircase.*

A "wild rocky landscape" (for the subject of Tobias, who is in the water holding the fish, see 781, p. 516), hardly discernible in its present place for anything beyond the general sense of savage power which Salvator's works always convey. Salvator, says Mr. Ruskin, is "a good instance of vicious execution, dependent on too great fondness for sensations of

power, vicious because intrusive and attractive in itself, instead of being subordinate to the results and forgotten in them" (*Modern Painters*, vol. i. pt. i. sec. ii. ch. ii. § 9).

812. THE DEATH OF ST. PETER MARTYR.

Giovanni Bellini[1] (Venetian: 1426–1516). *See under* 189, p. 231. *Room VII.*

"Peter Martyr was general of the Dominicans in 1252, a most powerful person in the Holy Inquisition, and a violent persecutor for what he deemed the true faith, which made him many inveterate enemies. There was one family in particular which he had treated with excessive cruelty, and their relations, who were in the army, were so enraged by Peter's barbarity that they resolved to revenge themselves. . . . Having been informed that he was to make a visit to a distant province in pursuit of some wretched heretics, who had been denounced to the inquisition, they lay in wait for him in a wood, through which they knew he must pass, in company with one person, a friar of his convent; here they attacked him, cleft his skull with a sabre, and left him dead on the spot" (Mrs. Jameson: *Handbook to the Public Galleries*, 1842, i. 70).

This picture, one of the painter's latest works, is interesting, first, for its skill in landscape. It is a true piece of local scenery that Bellini paints,—"all Italian in masses of intricate wood and foliage, in plain, mountain, and buildings, and glowing, not under direct sunshine, but with the soft suffusion of southern light" (*Layard*, i. 312). Notice, secondly, Bellini's compliance, so far as the subject admitted, with one of the conditions of the greatest art, "serenity in state or action." "You are to be interested in the living creatures; not in what is happening to them. . . . It is not possible, of course, always literally to observe this condition, that there shall be quiet action or none; but Bellini's treatment of violence in action you may see exemplified in a notable way in his "St. Peter Martyr." The soldier is indeed striking the sword down into his breast; but in the face of the Saint is only resignation and faintness of death, not pain—that of the executioner is impassive; and while a painter of the later schools

[1] By some critics ascribed to Gentile Bellini. See Frizzoni's *Arte Italiana del Rinascimento*, p. 314.

would have covered breast and sword with blood, Bellini allows no stain of it; but pleases himself with most elaborate and exquisite painting of a soft crimson feather in the executioner's helmet" (*Relation between Michael Angelo and Tintoret*, p. 16).

813. FISHING BOATS IN A STIFF BREEZE.

J. M. W. Turner, R.A. (British: 1775–1851).

See pp. 65–82. *Room XXII.*

A stormy sky and a heavy sea; a view of a town on the coast, and some ships at anchor in the distance. In the foreground, a buoy and a small boat with four fishermen, who appear to wish to put their fish on board one of the sailing boats near them. This example is in the style of Turner's pictures of about the year 1801" (Official Catalogue).

814. DUTCH BOATS IN A CALM.

P. J. Clays (Belgian: born 1819; still living). *Room XXI.*

Pierre Jean Clays is a native of Bruges. He studied art in Paris under Gudin, and afterwards settled at Brussels, where in 1851 he received a gold medal. He has frequently exhibited at the French *Salon*, and is a chevalier of the Legion of Honour as well as of the Order of Leopold. For a long time, says a French critic, "the sea, or rather the water, has had no interpreter more exact than Clays: he knows its clearness, and he knows how to render the little noisy waves, all bathed in light." "He does not paint the sea," says another, "but the Scheldt where it widens, and those gray and light waters that bear you on a steamer from Moerdyk to Rotterdam. With a profound feeling for these things he expresses the humidity of the skies of Western Flanders, the sleep of the calmed waters, or the caressing, and sometimes menacing, of the breeze which makes the little uneasy waves stride around the barges loaded to the brim." Some of his pictures have fetched very large prices—one having sold in New York for £3550 (Miss Clements and Lawrence Hutton: *Artists of the Nineteenth Century*).

815. DUTCH BOATS AT FLUSHING.

P. J. Clays (Belgian: born 1819; still living). *See under* last picture. *Room XX.*

816. THE INCREDULITY OF ST. THOMAS.

Cima da Conegliano (Venetian: painted 1489–1517).

See under 300, p. 288. *Room VII.*

A picture interesting amongst other things for its history.

It was painted as a commission for a religious fraternity, for the altar of their patron saint, St. Thomas, at Portogruario (near Conegliano). The price paid for it was equal to about £17 sterling, at that time representing a considerable sum. For 328 years it remained in its original place; it was then removed by the local authorities, and in 1870 was sold to our Government. When bought it "was greatly disfigured by various repaints, and was otherwise in bad condition. Judicious cleaning and restoration (by Mr. Wm. Dyer) have brought out its fine qualities. The heads are highly expressive and some of the figures . . . of great dignity" (*Layard*, i. 325).

817. TENIERS'S COUNTRY-SEAT AT PERCK.

Teniers (Flemish: 1600–1694). *See under* 154, p. 216.
Room X.

"A perfect type of the Unromantic Art which was assailed by the gentle enthusiasm of the English School of Landscape. It represents a few ordinary Dutch houses, an ordinary Dutch steeple or two, some still more ordinary Dutch trees, and most ordinary Dutch clouds, assembled in contemplation of an ordinary Dutch duck-pond; or, perhaps, in respect of size, we may more courteously call it a goose-pond. All these objects are painted either gray or brown, and the atmosphere is of the kind which looks not merely as if the sun had disappeared for the day, but as if he had gone out altogether, and left a stable lantern instead. The total effect having appeared, even to the painter's own mind, at last little exhilatory, he has enlivened it by three figures on the brink of the goose-pond—two gentlemen and a lady,—standing all three perfectly upright, side by side, in court dress, the gentlemen with expansive boots, and all with conical hats and high feathers. In order to invest those characters with dramatic interest, a rustic fisherman presents to them, as a tribute,—or, perhaps, exhibits as a natural curiosity, a large fish, just elicited from the goose-pond by his adventurous companions, who have waded into the middle of it, every one of them, with singular exactitude, up to the calf of his leg" (*Art of England*, pp. 209, 210, 211).

818. COAST SCENE.

Bakhuizen (Dutch: 1631–1708). *See under* 204, p. 242.
Room XII.

819. OFF THE MOUTH OF THE THAMES.

Bakhuizen (Dutch: 1631–1708). *See under* 204, p. 242.
Room XII.

On representations of rough weather by this painter and Vandevelde, Mr. Ruskin writes as follows: "If one could but arrest the connoisseurs in the fact of looking at them with belief, and, magically introducing the image of a true sea-wave, let it roll up through the room,—one massive fathom's height and rood's breadth of brine, passing them by but once,—dividing, Red-Sea like, on right hand and left,—but at least setting close before their eyes, for once in inevitable truth, what a sea-wave really is; its green mountainous giddiness of wrath, its overwhelming crest heavy as iron, fitful as flame, clashing against the sky in long cloven edge,—its furrowed flanks, all ghastly clear, deep in transparent death, but all laced across with lurid nets of spume, and tearing open into meshed interstices their churned veil of silver fury, showing still the calm gray abyss below; that has no fury and no voice, but is as a grave always open, which the green sighing mounds do but hide for an instant as they pass. Would they, shuddering back from this wave of the true, implacable sea, turn forthwith to the papillotes? It might be so. It is what we are all doing, more or less, continually" (*Harbours of England*, p. 19). In default of the actual sea-wave, the visitor may be recommended to look next at Turner's rough seas (XXII. 472 and 476). Such a comparison will show how much of the roughness in the Dutch pictures is due to mere blackness, how little to any terror in the forms of the waves, such as Turner depicts.

820. LANDSCAPE WITH RUIN.

Berchem (Dutch: 1620–1683). *See under* 78, p. 158.
Room XII.

821. A FAMILY GROUP.

Gonzales Coques (Flemish: 1618–1684). *Room XII.*

A characteristic work of "the little Van Dyck" (see under X. 1011, p. 585). Notice the youngest child in the go-cart, which is being pushed by another of the children, whilst the eldest sister, as befits her years, is playing the guitar. And the little dogs, as befits them, are sporting in front. It is

pretty of the painter or his sitters to include them in the family group.

822. AN EVENING LANDSCAPE.

Cuyp (Dutch: 1620–1691). *See under* 53, p. 145.
Room XII.

An excellent example of the hazy, drowsy effect in which Cuyp excelled. "A brewer by trade, he feels the quiet of a summer afternoon, and his work will make you marvellously drowsy. It is good for nothing else that I know of; strong, but unhelpful and unthoughtful. Nothing happens in his pictures, except some indifferent persons asking the way of somebody else, who, by their cast of countenance, seems not likely to know it. For further entertainment, perhaps, a red cow and a white one; or puppies at play, not playfully; the man's heart not going even with the puppies. Essentially he sees nothing but the shine on the flaps of their ears" (*Modern Painters*, vol. v. pt. ix. chap. vi. § 12).

823. ON THE MEUSE.

Cuyp (Dutch: 1620–1691). *See under* 53, p. 145.
Room XII.

Notice the reflections. Cuyp "is a man of large natural gift, and sees broadly, nay, even seriously; finds out—a wonderful thing for men to find out in those days—that there are reflections in the water, and that boats require often to be painted upside down" (*Modern Painters*, vol. v. pt. ix. ch. vi. § 12).

824. A RUINED CASTLE.

Cuyp (Dutch: 1620–1691). *See under* 53, p. 145.
Room XII.

The castle may be the same as that seen in No. 1289. Some lines from Beattie's "Scotland" have been applied to it:—

> Behold our lakes . . .
> Each girdled with its mountain belt
> Of rock and tower and forest trees,
> And gemmed with island sanctuaries
> Like floating palaces, they seem
> The elysium of a poet's dream.

This picture was originally bought at Horn, in the Netherlands, of an old clothesman, for 1s. 3d.

825. A POULTERER'S SHOP.

Gerard Dou (Dutch: 1613–1675). *See under* 192, p. 233. *Room XII.*

Notice the bas-relief below the counter: *cf.* 841.

826. FIGURES AND ANIMALS.

Karel du Jardin (Dutch: 1628–1678). *See under* 828, *below*. *Room XII.*

827. FORDING THE STREAM.

Karel du Jardin (Dutch: 1628–1678). *See under* 828, *below*. *Room XII.*

828. LANDSCAPE WITH CATTLE.

Karel du Jardin (Dutch: 1628–1678). *Room XII.*

Du Jardin was a pupil of Berchem, and, like him, painted Italian scenery. He travelled much in Italy, lived for some time at Rome, and died in Venice. He was an industrious engraver as well as a painter. It has been said of him that his works are "excellent when they are not detestable," a remark which is well exemplified in two pictures in this room. The other one (827, above) is at once vulgar in incident and unpleasant in colour. This one has a true Italian air, and there is a touch of almost pathetic humour in the contrast between the cow and the woman. It is the beast that has its eyes on the sunset and enjoys the benediction of the evening hour. The woman is cumbered with much serving, and spins with her back to the light.

829. A STAG HUNT.

Jan Hackaert (Dutch: 1629–1696). *Room XII.*

830. THE AVENUE, MIDDELHARNIS.

Hobbema (Dutch: 1638–1709). *See under* 685, p. 475. *Room XII.*

Perhaps the best rendering of a Dutch village in the Gallery—beautiful alike in its general effect and in the faithful way in which every characteristic of the country is

brought out. Note the long avenue, a High Street, as it were, of lopped trees, to lead the traveller to the village; the bright red roofs, suggestive already in the distance of the cheerful cleanliness he will find; the broad ditch on either side of the road—the land reclaimed from the water, and the water now embanked to fertilise the land; the neat plantations, allotments it may be, each as trim and well kept as a lawn; and lastly, the nursery-garden on the left, in which the gardener, smoking, like the true Hollander, as he works, is pruning some grafted trees.

831. THE RUINS OF BREDERODE CASTLE.

Hobbema (Dutch: 1638–1709). *See under* 685, p. 475. *Room XII.*

This picture affords a good instance of Hobbema's literal truth to nature. M. Michel, in his monograph on the painter, gives side by side a reproduction of it and a sketch from his own pen of the ruins as they exist to-day, which, with the exception of the addition of a modern barbaric bell-turret and some battlements, preserve almost the identical appearance which Hobbema portrayed upwards of two centuries ago. "The ivy continues to entwine its garlands round the disjointed bricks, and, as formerly, the ducks[1] sport in the stagnant waters of the moat, or take a luxurious siesta amidst the tufts of grass on its banks, while the rooks and crows, installed as masters in the recesses of the ancient walls, fill the air with their incessant cries" (quoted in Cundall's *Landscape and Pastoral Painters of Holland*, 1891, p. 52).

832. A VILLAGE WITH WATER-MILLS.

Hobbema (Dutch: 1638–1709). *See under* 685, p. 475. *Room XII.*

833. A FOREST SCENE.

Hobbema (Dutch: 1638–1709). *See under* 685, p. 475. *Room XII.*

[1] Unfortunately, Hobbema has allowed some one, apparently Wyntrank, to put a few ducks into the foreground. They are not wanted, and the manipulation required to fit them in has caused the lower part of the picture to darken disagreeably" (Armstrong: *Notes on the National Gallery*, p. 38).

834. A DUTCH INTERIOR.

Pieter de Hooch (Dutch: 1630–about 1677).
See under 794, p. 524. *Room XII.*

This picture is interesting as enabling us to discern the painter's technical process. "The more luminous parts of it, such as the costumes of the two men at the table, are painted in semi-opaque colour over a brilliant orange ground. Here and there the orange may be seen peeping out, and its presence elsewhere gives a peculiar pearliness to the tints laid upon it. De Hooch painted very thinly. In this picture the maid with the brazier is an afterthought. She is painted over the tiles and other details of the background, which now show through her skirts. Before she was put in, this space to the right was occupied by an old gentleman with a white beard and moustache, and a wide-brimmed hat, all of which can be descried under the brown of the mantelpiece" (Armstrong: *Notes on the National Gallery*, pp. 36, 37).

835. COURT OF A DUTCH HOUSE.

Pieter de Hooch (Dutch: 1630–about 1677).
See under 794, p. 524. *Room XII.*

A courtyard at Delft: superbly painted, and a good picture of Dutch home life—of its neatness, its cleanliness, its quiet, and its content. Notice over the entrance a commemorative inscription, partly covered already by vine leaves, dated 1614. The day's work is done, and the wife stands in the porch, waiting for her husband's return; a servant brings down the child too into the courtyard to greet its father. "It is natural to think your own house and garden the nicest house and garden that ever were. . . . They are a treasure to you which no money could buy, the leaving them is always pain,—the return to them a new thrill and wakening to life. They are a home and a place of root to you, as if you were founded on the ground like its walls, or grew into it like its flowers" (*Fors Clavigera*, 1876, p. 51). Such a home (says Mr. Pater in his *Imaginary Portraits*) "was, in its minute and busy well-being, like an epitome of Holland itself, with all the good-fortune of its thriving genius reflected, quite spontaneously, in the national taste. The nation had learned to content itself with a religion which told little, or not at all, on the outsides of things. But we may fancy that something of the religious

spirit had gone, according to the law of the transmutation of force, into the scrupulous care for cleanliness, into the grave old world, conservative beauty of Dutch houses, which meant that the life people maintained in them was normally affectionate and pure." This picture was much admired by Constable. "The least mannered," he said, "and consequently the best pictures I have seen, are some of the works of De Hooge, particularly one of an out-door subject, at Sir R. Peel's. His indoors are as good, but less difficult, as being less lustrous" (Leslie's *Life of Constable*, p. 299).

836. A VIEW IN HOLLAND.

Philip de Koninck (Dutch: 1619–1688). *Room XII.*

This painter is the only pupil of Rembrandt who took exclusively to landscape painting. His work has been cited as a fine example of "aerial perspective": "The distances of the painters of the older schools had been full of objects and figures as minutely rendered as those on the foremost places, only ever so much smaller. Compare with these distances the simply treated expanse of country offered to view in P. de Koninck's landscapes. Here we do not have merely a series of objects getting smaller as they recede, but a far more generalised representation of the whole face of nature bathed in an atmosphere in which objects are lost to view" (Baldwin Brown's *Fine Arts*, p. 301). One may presume that his pictures had aristocratic purchasers; for, unlike the painters of "pastoral landscape," he is fond of introducing persons of distinction—here it is a hawking party; in 974 a carriage-and-six with outriders.

837. THE HAY HARVEST.

Jan Lingelbach (Dutch: 1623–1674). *Room XII.*

Though a German by birth, Lingelbach is included amongst the Dutch painters; for he lived chiefly in Amsterdam, and was largely employed in inserting the figures in the landscapes of Wynants and others.

838. THE DUET.

Gabriel Metsu (Dutch: 1630–1677). *Room XII.*

Metsu is one of the *genre* painters who are now appraised most highly—sums of £2580 and £3200 severally were given at the Secrétan

Sale for pictures of his. Though, like most of his fellow-artists, he was fond of painting tavern scenes (see X. 970), yet he was also one of the painters of high life and the drawing-room—like Terburg and Netscher. Next to nothing is known of the circumstances of his life. His talent is an instance of hereditary transmission, both his father and his mother having been painters.

839. THE MUSIC LESSON.

Gabriel Metsu (Dutch: 1630–1677). *See under* last picture. *Room XII.*

A picture that might serve as an illustration of "the gamut of Hortensio" (see *Taming of the Shrew*, Act iii. sc. 1).

840. A LADY FEEDING A PARROT.

Frans van Mieris (Dutch: 1635–1681). *Room XII.*

This painter, the son of a goldsmith and the pupil of Gerard Dou, is known as "Old Franz," to distinguish him from his grandson of that name, who, like his son William (see 841), was also a painter.

841. A FISH AND POULTRY SHOP.

Willem van Mieris (Dutch: 1662–1747). *Room XII.*

Decidedly an "artistic" shop: notice the elaborate bas-relief (as also in 825), with marine subjects suitable to a fishmonger's, below the shop-window, and the handsome curtain ready to serve as shutters. The picture is sometimes called "The Cat," from the cat eyeing the duck whose head hangs from the window-sill.

842. A GARDEN.

Frédéric de Moucheron (Dutch: 1633–1686). *Room XII.*

843. BLOWING BUBBLES.

Gaspard Netscher (Dutch: 1639–1684). *Room XII.*

Netscher, one of the chief painters of Dutch "high life," had a somewhat eventful career. He was born at Heidelberg, which was then being besieged. His mother, after seeing her two elder children die of hunger before her eyes, escaped with Gaspard through the investing lines to Arnheim. The boy was intended for a doctor, but took to painting and studied under Terburg. In 1659 he started on a tour to Italy, but at Bordeaux he fell in love with a girl from Liège, whom he married. He settled at Bordeaux, but his pictures, such as this, which are now so much valued, then brought him but slight remuneration. He returned to Holland, and was there rapidly acquiring fame, when he died at the age of forty-five.

844. MATERNAL INSTRUCTION.

Netscher (Dutch: 1639–1684). *See under* 843.

Room XII.

Notice in the background, over a cupboard, hanging in a black frame, a small copy of Rubens' "Brazen Serpent," now in this collection (X. 59).

845. A LADY AT A SPINNING WHEEL.

Netscher (Dutch: 1639–1684). *See under* 843.

Room XII.

846. THE ALCHYMIST.

Adrian van Ostade (Dutch: 1610–1685). *Room XII.*

Adrian, who studied under Frans Hals at Haarlem, was the elder brother of Isaac (963, p. 579). Their father was a weaver.

Under the three-legged stool is a paper on which is written a warning of the vanity of the alchymist's labour—*oleum et operam perdis:* "you are wasting your cost and pains"—a warning not unjustified in a painter's mouth, for more than one old master devoted the end of his life to the fruitless task of making gold (*e.g.* Parmigiano, see 33, p. 125). The English painter, Romney, too, dabbled in alchemy when he was a young man, and in his declining years sketched a melodrama representing the progress of an alchymist in quest of the philosopher's stone.

847. A VILLAGE SCENE.

Isaac van Ostade (Dutch: 1621–1649). *Room XII.*

Isaac, born at Haarlem, was the younger brother of Adrian van Ostade, with whom he remained as pupil till 1641, when he set up in business on his own account. There is a record of a transaction of his in that year which throws an interesting light on the picture-dealing world of the day. In 1643 a dealer summoned him for breach of a contract made in 1641 to deliver six pictures and seven "rounds" for twenty-seven florins. Part of Isaac's defence was that his pictures had since risen in value. The case was referred to the Painter's Guild, which decided that he must perform his contract, but that the number of the "rounds" should be reduced to five and the price of the whole be increased to fifty florins.

848. A SKATING SCENE.

Isaac van Ostade (Dutch: 1621–1649). *See under* 847.
Room XII.

849. LANDSCAPE WITH CATTLE.

Paul Potter (Dutch: 1625–1654). *Room XII.*

Paul Potter, the best of the Dutch cattle painters, was the son of an artist (see 1008, p. 584), and a remarkable instance of precocious talent, having been a clever painter and etcher at the age of fourteen. The environs of Enkhuizen, where he was born, did not offer scenes of surpassing beauty; but the rich brown and gold tints of the cattle contrasted pleasantly with the verdure of the flat fields. These Potter set himself to study and to paint; and so accurately did he master the anatomy of cattle that a writer on the natural history of Holland, in 1769-79, did not hesitate to utilise, in order to illustrate his work, paintings and sketches by Potter, including geometrical drawings which he had made to demonstrate the proper proportions of cattle. His skill brought him much patronage at the Hague; and in 1650 he married the daughter of a distinguished architect in that city, who made some objections, it is said, to his daughter marrying a mere "painter of animals." But the painter of animals prospered better than many of his contemporary painters of men, and both at the Hague and at Amsterdam his works continued to be in great request. But a too close application to his art told on a weak constitution, and he died of consumption at the age of twenty-nine (Cundall's *Landscape and Pastoral Painters of Holland*, pp. 113 *sq.*). For a century after his death his works realised very small sums, but latterly they have been sought after at extravagant prices. Technically they are very accomplished; but Mr. Ruskin calls attention to a certain defect of feeling in his treatment. He "does not care even for sheep, but only for wool; regards not cows, but cow-hides. He attains great dexterity in drawing tufts and locks, lingers in the little parallel ravines and furrows of fleece that open across sheep's backs as they turn; is unsurpassed in twisting a horn or pointing a nose; but he cannot paint eyes, nor perceive any condition of an animal's mind except its desire of grazing" (*Modern Painters*, vol. v. pt. ix. ch. vi. § 12).

850. A MAN'S PORTRAIT.

Rembrandt (Dutch: 1607–1669). *See under* 45, p. 137.
Room XII.

Notice the typical "Rembrandt collar."

851. VENUS SLEEPING.

Sebastiano Ricci (Venetian: 1659-1734). *See* p. 61.
Room XIII.

852. THE "CHAPEAU DE PAILLE."

Rubens (Flemish: 1577–1640). *See under* 38, p. 130.

Room XII.

One of the best known and most be-copied pictures in the Gallery. Its fame among artists "depends to no slight extent on its being a *tour de force*. The head is painted in reflected light, so as to come as near as may be to Queen Elizabeth's *shadowless* ideal" (Armstrong: *Notes on the National Gallery*, p. 31). The expression of the subject is as much a *tour de force* as the technical treatment—

I know a maiden fair to see,
Take care! . . .
She gives a side-glance and looks down,
Beware! beware! . . .
She has a bosom as white as snow,
Take care!
She knows how much it is best to show,
Beware! beware!
Trust her not,
She is fooling thee!

LONGFELLOW: from the German.

The picture is a portrait of a Mdlle. Lunden, of whom Rubens was enamoured. She refused to sit to him, so he painted her unawares whilst she was in her garden, wearing a large straw hat. When the picture was done, she pardoned the flattering indiscretion and accepted it as a gift. She died young, and Rubens then begged her mother to allow him to take back the portrait, promising in return a work in which he would put all his talent. This was a *replica* of the same portrait, but instead of a straw hat (*chapeau de paille*) he introduced in the second version the beaver hat (*chapeau de poil*) that we see. The Lunden family had christened the original "Chapeau de Paille," and the present copy has ever since retained the same title. It remained in the possession of the Lunden family till 1822, when it was sold to M. van Niewenhuysen for 89,000 florins, who in his turn sold it to Sir R. Peel (see letter in the *Times*, August 6, 1886, from M. Jules Nollée de Noduwez, himself a connection of the Lunden family).

853. THE TRIUMPH OF SILENUS.

Rubens (Flemish: 1577–1640. *See under* 38, p. 130.

Room XII.

For the subject see under 93, p. 171.

854. A FOREST SCENE.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445.

Room XII.

Of this picture, when it was in Sir Robert Peel's collection, Mrs. Jameson tells a pretty tale. "'I cannot express to you,' said the statesman, 'the feeling of tranquillity, of restoration, with which, in an interval of harassing official business, I look round me here.' And while he spoke, in the slow, quiet tone of a weary man, he turned his eyes on a forest scene of Ruysdael, and gazed on it for a minute or two in silence, as if its cool, dewy verdure, its deep seclusion, its transparent waters stealing through the glade, had sent refreshment into his very soul."

855. A WATERFALL.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445.

Room XII.

856. THE MUSIC MASTER.

Jan Steen (Dutch: 1626–1679). *Room XII.*

A work of some humour by one of the most celebrated of the Dutch *genre* painters—a man, too, of peculiar life, for he was the son of a brewer, and afterwards combined the trades of painter and publican. The music-master is sadly bored with the exercises of his pupil at the harpsichord, but his disgust is fully shared by the young brother whose turn is to come next, and who is bringing a lute into the room.

857, 858, 859, 860, SPRING, SUMMER, AUTUMN, WINTER.

Teniers (Flemish: 1610–1694). *See under* 154, p. 216.

Room XII.

Very interesting little pictures, as characteristic of the entire want of poetry in Teniers' art. Compare Mantegna's version

of Summer and Autumn (VIII. 1125, p. 630), or recall Botticelli's lovely vision of Spring at Florence, and one sees in a moment the difference in art between poetical imagination and vulgarity. To Teniers, Spring—"the sweet spring, the year's pleasant king"—is only a man carrying a flower-pot. Summer—"all the sweet season of summertide"—suggests nothing but a man holding a wheat-sheaf. Autumn—"season of mists and mellow fruitfulness"—brings him only a first glass of wine; and Winter—"white winter, rough nurse, that rocks the dead cold year"—only a second.

861. A COUNTRY SCENE.

Teniers (Flemish: 1610–1694). *See under* 154, p. 216. *Room XII.*

862. THE SURPRISE.

Teniers (Flemish: 1610–1694). *See under* 154, p. 216. *Room XII.*

Hardly an instance in which "vice itself loses half its evil by losing all its grossness." It is a very vulgar intrigue. The husband courts without passion; the maid-servant "stoops to folly" without grace; the wife surprises the lovers without dignity.

863. THE RICH MAN IN HELL.

Teniers (Flemish: 1610–1694). *See under* 154, p. 216. *Room XII.*

The sequel to the story of Dives and Lazarus. "And it came to pass, that the beggar died, and was carried by the angels into Abraham's bosom: the rich man also died, and was buried. And in hell he lift up his eyes, being in torments" (Luke xvi. 22, 23).

864. THE GUITAR LESSON.

Gerard Terburg (Dutch: 1617–1681). *Room XII.*

A good specimen of Terburg's skill in "conversation pieces"; for a more important work by him see X. 896. This painter, it is interesting to know, was a great traveller, and carried on his profession, amongst other places, in England. He eventually married and settled in Deventer, where he be-

came burgomaster: a full-length portrait of him in that capacity is in the Museum at the Hague.

865. A COAST SCENE.

Jan van de Cappelle (Dutch: painted about 1650–1680). *Room XII.*

Of this painter nothing is known beyond the fact that, on the occasion of his marriage in 1653, he received the freedom of the city of Amsterdam. One may connect with this fact the state barge, introduced in some of his pictures,—or the corporation barge, it may be,—much resembling the barges belonging to the City and the City Companies which not long ago might still be seen on the Thames at London, and some of which may now be seen transformed into College barges at Oxford.

866. A STREET IN COLOGNE.

Jan van der Heyden (Dutch: 1637–1712). *Room XII.*

Van der Heyden (or Heyde), who has been called, from the minute neatness of his workmanship, "the Dou of architectural painters," [1] was one of the first Dutch artists to devote himself to that class of subject. It was a result no doubt of the Italianising tendency of the time. "It would seem that they required to be initiated in this style by the views of foreign market-places and squares with which the Italianising painters had decorated the saloons of Amsterdam, and that in the presence of this invasion of forums and piazzas they exclaimed, 'Have we not streets, squares, and monuments to paint?'" (Havard: *The Dutch School*, p. 238). Of course they had; and no works of the time are more interesting than these minute historical records. Here, for instance, is a view in the background of the then unfinished tower of Cologne Cathedral, surmounted by the old crane. The figures in the picture are attributed to Adrian van de Velde.

867. THE FARM COTTAGE.

Adrian van de Velde (Dutch: 1636–1672). *Room XII.*

Adrian, the brother of William (the elder), the marine painter, was a pupil of Wynants, and showed his talent very early. "Wynants,"

[1] Mr. Ruskin speaks of him as an artist "first-rate in an inferior line" (*On the Old Road*, i. 558).

said that painter's wife, when the young Adrian entered his studio, "you have found your master." In his painting of animals he resembles Paul Potter. He spent much of his time in inserting figures in the landscapes of the leading artists of the day.

868. THE FORD.

Adrian van de Velde (Dutch: 1636–1672). *See under* 867. *Room XII.*

869. A FROST SCENE.

Adrian van de Velde (Dutch: 1636–1672). *See under* 867. *Room XII.*

870. SHIPPING IN A CALM.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

A dogger, with hanging sail, in the foreground; behind it a frigate.

871. BATHING AT LOW WATER.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

Incidentally a good study in the "philosophy of clothes." The painter hits off with much humour the essential difference between those who regard man as "by nature a naked animal"—seen in the naked bathers—and those who regard him as emphatically "a clothed animal"—seen in the prim old gentleman who gets himself carried on a man's back. Intermediate between these two classes are those who use clothes as a convenience, but are not entirely subject to them —such, for instance, is the comfortable old fellow smoking his pipe and wading home, not without obvious contempt for the old gentleman riding, as aforesaid, in ignominious slavery to his "Sunday best."

872, 873. THE COAST OF SCHEVENINGEN.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

These two pictures afford good illustrations of what has been said before of the way in which this painter's version

of the sea was coloured by that "mixture of sand and sea-water" which belongs to his native coasts. How firmly indeed the Dutch shallows had hold of his mind is shown by the fact that though he often set himself to paint the North Sea and the English Channel, which, as we know, are not seldom rough, he yet almost invariably painted them calm.

874. A CALM AT SEA.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

A Dutch frigate and a small English cutter becalmed.

875. A LIGHT BREEZE.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

Two doggers in the foreground; behind one of them, a Dutch frigate.

876. A GALE.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

877. HIS OWN PORTRAIT.

Van Dyck (Flemish: 1599–1641). *See under* 49, p. 142. *Room XII.*

The portrait of an artist and a man of refinement. Notice especially the long, tapering fingers—delicate almost to the point of femininenes. They are very characteristic of Van Dyck's work, who, indeed, drew all his hands from one model: the same delicate fingers may be seen in the so-called "portrait of Rubens" (X. 49). In giving this delicacy to all sitters Van Dyck fell no doubt into mannerism; in giving it to great artists such as himself he was entirely right. Palmistry assigns fine, tapering fingers to "artistic temperament," and rightly, for fine fingers are necessary for fine work. "The art of painting, properly so called, consists in laying on the least possible colour that will produce the required result; and this

measurement, in all the ultimate—that is to say the principal —operations of colouring, is so delicate that not one human hand in a million has the required lightness" (*Two Paths*, Appendix iv., where much interesting matter on this subject will be found).

878. "THE PRETTY MILKMAID."

Philips Wouwerman (Dutch: 1619–1668). *Room XII.*

Wouwerman—whose pictures may nearly always be told by a white horse, which is almost his sign-manual—is selected by Mr. Ruskin as the central instance of the "hybrid school of landscape." To understand this term we must recall his division of all landscape, in its relation to human beings, into the following heads: (1) *heroic*, representing an imaginary world inhabited by noble men and spiritual powers—Titian; (2) *classical*, representing an imaginary world inhabited by perfectly civilised men and inferior spiritual powers—Poussin; (3) *pastoral*, representing peasant life in its daily work—Cuyp; (4) *contemplative*, directed to observation of the powers of nature and record of historical associations connected with landscape, contrasted with existing states of human life—Turner. The *hybrid* school of which Berchem and Wouwerman are the chief representatives is that which endeavours to unite the irreconcilable sentiment of two or more of the above-mentioned classes. Thus here we have Wouwerman's conception of the heroic in the officers and in the rocky landscape; of the pastoral in the pretty milkmaid, to whom an officer is speaking, and who gives her name to the picture. So again the painter's desire to assemble all kinds of pleasurable elements may be seen in the crowded composition of an adjoining picture (879). Wouwerman is further selected by Mr. Ruskin as the chief type of vulgarity in art—meaning by vulgarity, insensibility. He introduces into his pictures—see, for instance, 879—every element that he thinks pleasurable, yet has not imagination enough to enter heartily into any of them. His pleasure is "without a gleam of higher things," and in his war-pieces there is "no heroism, awe or mercy, hope or faith." With regard, finally, to the execution, it is "careful and conscientious," the tone of his pictures generally dark and gray, the figures being thrown out in spots of light[1] (*Modern Painters*, vol. v. pt. ix. ch. viii.)

The picture is known after the milkmaid whom the officer is chucking under the chin, whilst the trumpeter takes a sarcastic pleasure, we may suppose, in sounding all the louder the call "to arms."

[1] "There is no good painting," Mr. Ruskin says of a Wouwerman at Turin, "properly so called, anywhere, but of clever, dotty, sparkling, telling execution, as much as the canvas will hold" (*ibid.* § 8).

879. THE INTERIOR OF A STABLE.

Wouwerman (Dutch: 1619–1668). *See under* 878, p. 549. *Room XII.*

The profusion of pleasurable incident in this picture has already been noticed (see under 878) in connection with Wouwerman's bent of mind; but notice also how the crowded composition spoils the effect of a picture as a picture. Clearly also will it spoil the stable-keeper's business. He eyes the coin which one of his customers is giving him with all the discontent of a London cabman, and has no eye to spare for the smart lady with her cavalier who are just entering the stable. This is a good instance of what has been called "Wouwerman's nonsense-pictures, a mere assemblage of things to be imitated, items without a meaning" (W. B. Scott: *Half-hour Lectures on Art*, p. 299).

880. ON THE SEA SHORE.

Wouwerman (Dutch: 1619–1668). *See under* 878, p. 549. *Room XII.*

881. GATHERING FAGGOTS.

Wouwerman (Dutch: 1619–1668). *See under* 878, p. 549. *Room XII.*

882. A LANDSCAPE.

Wouwerman (Dutch: 1619–1668). *See under* 878, p. 549. *Room XII.*

883. A BEGGAR BY THE ROADSIDE.

Jan Wynants (Dutch: 1615–1679). *Room XII.*

Spelt also Wijnants. He was probably born about the year 1615, as his earliest pictures bear the dates 1641 and 1642. He was still living in 1679, as one of his paintings in the Hermitage of St. Petersburg bears that date. In October 1642 the registers of St. Luke's Guild at Haarlem mention a Jan Wijnants as dealer in works of art; this probably refers to the painter.

"Wijnants painted only landscapes. He looked at nature, so to speak, through a diminishing glass. A sandy bank (see 973) is introduced in the foreground of most of his pictures. Wouwerman, Adrian

van de Velde, and Lingelbach painted the figures in his landscapes" (Richter: *Dulwich Catalogue*, pp. 185, 186).

The figures in this and the next picture are attributed to A. van de Velde.

884. SAND DUNES.

Ian Wynants (Dutch: 1615–1679). *See under* 883. *Room XII.*

It is not uninteresting to notice—as strangely in keeping with the poor and hard country here depicted—that in nearly every picture by Wynants (see 883, 971, 972) there is a dead tree. That Dutch painters were alive to the beauties of vegetation, the oaks of Ruysdael are enough to show; but to Wynants at least nature seems to have been visible only as a destroying power, as a rugged and conflicting force, against which the sturdy Hollander had to battle for existence as best he might.

885. THE SNAKE IN THE GRASS.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

Of this composition, in which "he mingles his reminiscences of Titian with his own mannerisms," Sir Joshua painted several versions. There is another at St. Petersburg and a third at the Soane Museum. The other title is "Love unbinding the zone of Beauty"—

To Chloe's breast young Cupid slyly stole,—

but by the side of Love, pursuing Beauty only, is the snake's head in the grass.

886. ADMIRAL KEPPEL.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

A characteristic portrait of the bluff old admiral—with his hand on his sword and the sea behind him—whose courage and good-nature made him, we are told, "the idol of the people, and possessed, in a greater extent than any officer in the Service, of the affection of the Navy." He was born in

1725, and after serving with distinction under Anson was appointed in 1749 to the command of the Mediterranean Squadron, with instructions to repress the Algerian pirates. It was on this occasion that Keppel picked up Reynolds at Plymouth and took him to the Mediterranean. Keppel was only twenty-four, and when he went to the Dey of Algiers, that monarch said, "I wonder at the English king's insolence in sending me such a foolish, beardless boy." Keppel, with the dare-devil pluck that distinguished him, replied, "Had my master supposed wisdom to be measured by length of beard, he would have sent a he-goat." After a long life of active service Keppel was in 1778 tried by court-martial on a charge of incompetence or cowardice; but he was acquitted, amidst great popular rejoicings, and declared by the court to have acted as "a judicious, brave, and experienced officer." In gratitude for the professional assistance he received from Dunning, Erskine, and Lee (who were his counsel), and the sympathy given him by Burke, Keppel had four portraits of himself painted by Reynolds to present to his four friends. This portrait, painted in 1780, is presumably one of them. Keppel was made a peer in 1782 and died in 1786.

887. DR. SAMUEL JOHNSON.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

"The memory of other authors," says Macaulay, "is kept alive by their works. But the memory of Johnson keeps many of his works alive. The old philosopher is still among us, in the brown coat and the metal buttons"—thanks chiefly to Boswell, but not a little to his other good friend Reynolds. Johnson had his portrait taken many times. He condemned the reluctance to sit for a picture as an "anfractuosity of the human mind." Reynolds alone painted him four times, two of the four pictures being undertaken at Mr. Thrale's request. In the first of these two, Sir Joshua painted him holding a manuscript near his face—a reference to his short-sightedness—which Johnson did not like. "It is not friendly," he said, "to hand down to posterity the imperfections of any man." A few years later Sir Joshua painted another portrait of him for Mr. Thrale. This is the one now before us, and as it was accomplished without any bickerings we may take it as "the

author's own portrait." It was painted in 1772, when Johnson was sixty-three, and "at the zenith of his fame,"—when Reynolds was forty-nine, and at the best of his powers. There can be no question of the likeness. The importance of truth and baseness of falsehood were inculcated, Sir Joshua once said, more by Johnson's example than by precept, and all who were of the Johnsonian school were remarkable for a love of truth and accuracy. Here then is a truthful portrait of Johnson's "large, robust, and unwieldy person"—his countenance "naturally of the cast of an ancient statue, but somewhat disfigured by the scars of St. Vitus's dance. But Reynolds has here handed him down to posterity with his imperfections suggested rather than expressed. The convulsive motions are subdued, the deafness and blindness are hinted at only in the contraction of the face. In his clothes, too, Johnson is here made to figure, out of compliment to the Thrales, in his "Sunday best,"—his coat not uncleanly, his wig fresh powdered, and his buttons of metal—"Streatham best," one should call it rather, for it was at Mrs. Thrale's suggestion, Boswell tells us, that Johnson got better clothes and "enlivened the dark colour, from which he never deviated, by metal buttons." As for his wig, Mr. Thrale's butler always had a better one ready at Streatham; and as Johnson passed from the drawing-room when dinner was announced, the servant would remove the ordinary wig and replace it with the newer one. Mr. Thrale, it may be interesting to add, paid thirty-five guineas for this portrait. When it changed hands in 1816, it fetched £378. It used to hang in the Portrait Gallery which Mrs. Thrale described in a rhyming catalogue—

> Gigantic in knowledge, in virtue, in strength,
> With Johnson our company closes at length; . . .
> To his comrades contemptuous we see him look down
> On their wit and their worth with a general frown.

888. JAMES BOSWELL, THE BIOGRAPHER OF JOHNSON.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

"The thin nose, that seems to sniff the air for information, has the sharp shrewdness of a Scotch accent. The small eyes, too much relieved by the high-arched eyebrows, twinkle

with the exultation of victories not won—an expression contracted from a vigilant watching of Dr. Johnson, who, when he spoke, spoke always for victory; while the bleak lips, making by their protrusion an angle almost the size of the nose, proclaim Boswell's love of 'drawing people out'" (Littell's *Living Age*, cited in Mabel E. Wotton's *Word Portraits of Famous Writers*, 1887). The circumstances under which the portrait was painted are as characteristic of Boswell as the features themselves. Boswell, as every one knows, was, like Johnson, a friend of Reynolds and a fellow-member of "the club." In 1785 Boswell wrote to Reynolds as follows: "My dear Sir—The debts which I contracted in my father's lifetime will not be cleared off by me for some years. I therefore think it unconscientious to indulge myself in any article of elegant luxury. But in the meantime, you may die, or I may die; and I should regret very much that there should not be at Auchinleck my portrait painted by Sir Joshua Reynolds, with whom I have the felicity of living in social intercourse. I have a proposal to make to you. I am for certain to be called to the English bar next February. Will you now do my picture, and the price shall be paid out of the first fees which I receive as a barrister in Westminster Hall? Or if that fund should fail, it shall be paid at any rate in five years hence, by myself or my representatives." The letter was found in Reynolds's papers endorsed with his signature and the words, "I agree to the above conditions." Reynolds did his friend a further service by making his brush "be to his faults a little kind,"—as any one may see who compares this not unpleasant portrait with Sir T. Lawrence's pencil sketch (prefixed to the fifth volume of Croker's *Boswell*), or Miss Burney's ill-natured portrait in words.

889. HIS OWN PORTRAIT.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792).
Room XVI.

See under 79 and 306, pp. 158 and 289.

890. GEORGE IV. AS PRINCE OF WALES.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792).
See under 79, p. 158. *Room XVI.*

"To make a portrait of him at first seemed a matter of small difficulty. There is his coat, his star (and ribbon of the

Garter), his wig, his countenance simpering under it. . . . But this George, what was he? I look through all his life, and recognise but a bow and a grin. I try and take him to pieces, and find silk stockings, padding, stays, a star and blue ribbon . . . and then nothing. . . . I suppose he must have been very graceful. There are so many testimonies to the charm of his manner, that we must allow him great elegance and power of fascination. He and the King of France's brother, the Count d'Artois, a charming young prince who danced deliciously on the tight-rope . . . divided in their youth the title of first gentleman in Europe" (Thackeray: *The Four Georges*).

891. PORTRAIT OF A LADY.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

A duplicate of this picture, known as the "Hon. Mrs. Musters and Son," is at Colwick Hall, Notts, the residence of the Musters' family. "The present beauty," wrote Miss Burney in 1779, "is a Mrs. Musters, an exceedingly pretty woman, who is the reigning toast of the season." A portrait of the same lady, without the child, was engraved in 1825, from a picture at Holland House, and erroneously described as Mrs. C. J. Fox.

892. ROBINETTA.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158. *Room XVI.*

A fancy portrait of the Hon. Mrs. Tollemache.

Sweet pet it was: the darling bird
Knew her as well as she her mother.
It never from her shoulder stirred,
But hopped about,
And in and out,
Nor twittered to another (G. R., from *Catullus*).

893. THE PRINCESS LIEVEN.

Sir T. Lawrence, P.R.A. (British: 1769–1830). *See under* 129, p. 201. *Room XIX.*

A small bust portrait, from the Peel Collection.

894. THE PREACHING OF JOHN KNOX.

(June 10, 1559.)

Sir D. Wilkie, R.A. (British: 1785–1841). *See under* 99, p. 174. *Room XXI.*

The scene represented took place in the parish church of St. Andrews when the great Reformer had returned to Scotland after thirteen years of exile, and joined the Congregation, as the Protestants were called—the lay leaders of the party, mostly noblemen, being known as the Lords of the Congregation. Undismayed by the threats of the archbishop, Knox preached before them, and "such was the influence of his doctrine, that the provost, bailies, and inhabitants harmoniously agreed to set up the Reformed Worship in the town." Close to the pulpit (which is a drawing of the one in which Knox actually preached, Wilkie having discovered it in a cellar), on the right of Knox, are Richard Ballenden, his amanuensis, and Christopher Goodman, his colleague; and in black the Knight Templar, Sir James Sandilands, in whose house the first Protestant Sacrament was received. Beyond, in red cap and gown, is that famous scholar of St. Andrews, the Admirable Crichton. Under the pulpit is the precentor, with his hour-glass. The schoolboy below is John Napier, the inventor of logarithms. On the other side of the picture are Lord James Stuart, afterwards Regent Murray; and the Earls of Glencairne, Morton, and Argyll, whose countess, the half-sister of Queen Mary, and the lady in attendance upon her, form the chief light of the picture. Above this group are the Archbishop of St. Andrews, the Bishop of Glasgow, and Quinten Kennedy, who maintained a public disputation with Knox; Kennedy is whispering to the archbishop, while a "jackman," a retainer of the Cathedral, stands ready with the harquebuss, waiting the signal of the archbishop to fire upon the preacher. The Admirable Crichton, however, has his eye upon the jackman, and his hand on his sword, though his mind seems with Knox. In the gallery are the provost, the bailies, and some professors. At the back of it is a crucifix, attracting the regard of Catholic penitents, and in the obscurity above is an escutcheon to the memory of Cardinal Beaton.

The picture, though only completed (for Sir Robert Peel, who gave 1200 guineas for it) in 1832, was commenced (for

Lord Liverpool) ten years before. It was indeed in its conception Wilkie's first important attempt in his second manner. The minute Teniers-like execution of his earlier pictures is exchanged for a broader handling; and instead of being historical, in the sense of painting the actual events of his own time, Wilkie joins the army of "historical painters" who are so called from painting their ideas of the events of former times. Carlyle refers to this picture as a typical instance of the worthlessness of historical painting in this latter sense. "There is not the least *veracity*," he says, "even of intention, in such things; and, for most part, there is an *ignorance* altogether abject. Wilkie's 'John Knox,' for example: no picture that I ever saw by a man of genius can well be, in regard to all earnest purposes, a more perfect failure! Can anything, in fact, be more entirely *useless* for earnest purposes, more *un*like what ever could have been the reality, than that gross Energumen, more like a boxing butcher, whom he has sent into a pulpit surrounded by draperies, with fat-shouldered women, and play-actor men in mail, and labelled 'Knox'?" (*Project of a National Exhibition of Scottish Portraits*, in *Miscellanies*, people's ed., vii. 134). Carlyle's criticism upon the "boxing butcher" is the more interesting from the fact, probably unknown to him, that his old friend Edward Irving was the model from whom Wilkie drew his conception of Knox. Wilkie went to hear Irving preach in London; and the preacher, "tall, athletic, and sallow, arrayed in the scanty robe of the Scotch divines, displaying a profusion of jet-black glossy hair reaching to his ample shoulders," unconsciously sat to the painter for the study of John Knox. Some of Carlyle's blame may therefore be shifted to the model, whose "performances did not inspire me with any complete or pleasant feeling; there was a want of spontaneity and simplicity, a something of strained and aggravated, of elaborately intentional, which kept jarring on the mind" (Carlyle's *Reminiscences*, Norton's ed., ii. 135). Visitors who cannot endorse Carlyle's condemnation of the picture may comfort themselves with Scott's praise, not indeed of the picture in its final state (which he probably never saw), but of the first sketch for it. "I recollect," writes Collins, "Wilkie taking a cumbrous sketch in oil, for the picture of John Knox, all the way to Edinburgh, for Sir Walter Scott's opinion. I was present when he showed it to him; Sir

Walter was much struck with it, as a work of vast and rare power."

895. PORTRAIT OF FRANCESCO FERRUCCIO.

Piero di Cosimo (Florentine: 1462–1521). *See under* 698, p. 485. *Room I.*

Francesco Ferruccio, of whom this is said to be a portrait, was the Florentine general whose skill and patriotism shed a lustre on the final struggle of Florence against the combined forces of the Pope and the Emperor. He was then in command of the outlying possessions of Florence, and had there been a second Ferruccio within the city itself the fortune of war might have been different. Francesco was killed in a battle near Pistoia on August 3, 1530. In the background of this portrait there is a view of the Piazza della Signoria at Florence; and at the entrance door Michael Angelo's statue of David, which was placed there in 1504. The picture was formerly ascribed to Lorenzo Costa; the recognition of its true authorship is due to Dr. G. Frizzoni.

896. THE PEACE OF MÜNSTER.

Terburg (Dutch: 1617–1681). *See under* 864, p. 545. *Room X.*

One of the "gems" of the National Collection—"priceless" because not only of its great artistic merit, but of its unique historical interest. It is an exact representation by a contemporary Dutch painter of one of the turning-points in Dutch history—the ratification, namely, by the delegates of the Dutch United Provinces, on 15th May 1684, of the Treaty of Münster, with which the eighty years' war between Spain and the United Provinces was concluded, altogether to the advantage of the latter. The clerk (in a scarlet cloak) is reading the document. The plenipotentiaries are standing nearest to the table. Six of them, holding up the right hand, are the delegates of the United Provinces; two, with their right hands resting on an open copy of the Gospels, are the representatives of Spain. One of the Dutch delegates and one of the Spanish hold copies of the document, which they follow as it is being read by the clerk. The brass chandelier, it is interesting to note, still

hangs in the hall at Münster. The painter has introduced his own portrait among the figures on the left, in three-quarter face, behind the officer who stands with one arm resting on the chair of the third Dutch delegate (counting from the left). During his lifetime Terburg did not part with the picture. It passed at one time into the possession of Prince Talleyrand, and by a curious coincidence was hanging in the room of his hotel, under the view of the Allied Sovereigns, at the signing of the treaty of 1814. After several more changes of hands it was bought in 1868 by the late Marquis of Hertford for £8800—equivalent, the curious in such things may like to know, to nearly £24 per square inch of canvas; at his death it came into the possession of Sir Richard Wallace, who presented it to the nation in 1871.

897. A VIEW AT CHAPELFIELDS, NORWICH.

Old Crome (British: 1768–1821). *See under* 689, p. 478. *Room XIX.*

898. LORD BYRON'S DREAM.

Sir C. L. Eastlake, P.R.A. (British: 1793–1866). *See under* 397, p. 316. *Room XXI.*

This picture was painted at Rome in 1823 in illustration of the poem, "The Dream," which Byron had written at Diodati in 1816, and in which he had embalmed the story of his first love—

> There was a mass of many images
> Crowded like waves upon me, but he was
> A part of all; and in the last he lay
> Reposing from the noontide sultriness,
> Couch'd among fallen columns in the shade
> Of ruin'd walls that had survived the names
> Of those who rear'd them; by his sleeping side
> Stood camels grazing, and some goodly steeds
> Were fastened near a fountain; and a man,
> Clad in a flowing garb did watch the while,
> While many of his tribe slumber'd around.

899. VIEW ON THE NULLAH, BENGAL.

Thomas Daniell, R.A. (British: 1748–1837). *Room XXI.*

For Daniell, see under Wilkie's portrait of him, 231, p. 254.

900. THE COUNTESS OF OXFORD.

John Hoppner, R.A. (British: 1759–1810). *Room XXI.*

It is much to be regretted that Hoppner is only represented in the National Gallery by a single portrait; for he is the greatest of all the followers of Reynolds. Like another painter, Callcott, he was originally a choir-boy; but he had court connections (his mother was a German lady-in-waiting), and on the strength of a pension from the king he entered the Academy Schools. In 1782 he won the gold medal; in 1783 he was elected A.R.A., and two years later R.A. Patronised by the Prince of Wales, he soon became a fashionable portrait painter, the Whig ladies making a point of sitting to him, just as the Tory ladies sat to Lawrence. "You will be sorry to hear," wrote the latter painter to a friend, when Hoppner was dying, "that my most powerful competitor, he whom only to my friends I have acknowledged as my rival, is, I fear, sinking into the grave. . . . You will believe that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years." Hoppner, who resided in Charles Street, at the gates of Carlton House, was a man of wide culture and information, and was something also of a poet, having published in 1805 a volume of verse translations from *Eastern Tales.*

A portrait, taken when she was twenty-three, of Jane Elizabeth, daughter of the Rev. J. Scott, and wife of the fifth Earl of Oxford—exhibited at the Academy in 1798, and bequeathed by her daughter, Lady Langdale, in 1873. It is interesting before so good a specimen of Hoppner's work to recall what was the artist's own ideal for his portraits of beautiful women. "The ladies of Lawrence," said he, "show a gaudy dissoluteness of taste, and sometimes trespass on moral, as well as professional, chastity." For his own he claimed, by implication, purity of look as well as purity of style. "This sarcastic remark found wings in a moment, and flew through all coteries and through both courts; it did most harm to him who uttered it; all men laughed, and then began to wonder how Lawrence, limner to perhaps the purest court in Europe, came to bestow lascivious looks on the meek and sedate ladies of quality about St. James's and Windsor, while Hoppner, limner to the court of the young prince, who loved mirth and wine, the sound of the lute, and the music of ladies' feet in the dance, should, to some of its gayest and giddiest ornaments, give the simplicity of manner and purity of style which pertained to the quaker-like sobriety of the other. Nor is it the least curious part of the story that the ladies, from the moment of the sarcasm of

Hoppner, instead of crowding to the easel of him who dealt in the loveliness of virtue, showed a growing preference for the rival who 'trespassed on moral as well as on professional chastity'" (*Allan Cunningham*, v. 247).

901. A LANDSCAPE.

Jan Looten (Dutch: about 1618–1681). *Room X.*

Looten is said to have visited England in the reign of Charles II., in order (as a countryman of his explains) "to initiate the English into the beauties of Dutch landscape." The process was successful, for many large pictures by Looten are (or were) in English country-seats. The figures in his landscapes were sometimes painted by Berchem.

902. "THE TRIUMPH OF SCIPIO."

Andrea Mantegna (Paduan: 1431–1506). *See under* 274, p. 267. *Room VIII.*

One of the *grisailles*, or pictures in gray and brown, of which Mantegna in his later years painted very many, and to multiply which he took to engraving. In its subject the picture is a piece of ancient Rome, and shows "that sincere passion for the ancient world which was the dominating intellectual impulse of his age." No other works of the time, it has been said, are so full of antique feeling as Mantegna's. Botticelli played with the art of the ancients and modernised it; Mantegna actually lived and moved in it (Woltmann and Woermann: *History of Painting*, translated by Clara Bell, ii. 378). Mantegna's classical scholarship, too, is abundantly shown in the details of this picture, which is full of allusions to Latin authors and history. The Triumph of Scipio, it may be briefly explained, consisted in his being selected by the Senate as "the worthiest man in Rome," by whom alone—so the oracle decreed—must Cybele, the Phrygian mother of the gods, be received. It was "an honour," says Livy, with the fine patriotism of Rome, "more to be coveted than any other which the Senate or people could bestow." On the left, the image of the goddess is being borne on a litter, and with it the sacred stone alleged to have fallen from heaven. It was an unusual fall of meteoric stones that had caused the Romans to consult the oracle in B.C. 204, during Hannibal's occupation of Italy, and the oracle had answered that the Phrygian mother must be brought to Rome. This goddess, worshipped under different

forms in many parts of the world, was a personification of the passive generative power in nature, and from this time forward she was included among the recognised divinities of the Roman State. In the centre of the picture Scipio and his retinue are receiving her; whilst Claudia, a Roman lady, has thrown herself before the image. Some slur had attached to her reputation, but she had proved her innocence by invoking the goddess and then drawing off from a shoal in the harbour of Ostia, with the aid of only a slight rope, the vessel which bore the sacred image.

"The picture," says Sir F. Burton, "has a history of its own. It was undertaken towards the close of his long and laborious career; and when that career terminated in the sadness and gloom which have too often awaited those whose imaginative powers had placed them above their fellow-men, it remained in his studio, probably not fully finished. It may have been the last, it was certainly one of the last, pictures which his pencil touched." The picture, representing an event glorious in the history of the Scipios, was painted for a Venetian nobleman, Francesco Cornaro, in order to throw lustre upon the genealogy of his family, which claimed to belong to the Roman *gens Cornelia.*

903. CARDINAL FLEURY.

Hyacinthe Rigaud (French: 1659–1743). *Room XIV.*

A portrait, by a celebrated painter of the time, of the famous tutor, and afterwards prime minister, of Louis XV. It is eminently the "pacific Fleury," who strove to keep France out of war and starved her army and navy when she was forced into it, that we see in this amiable old gentleman —the scholar and member of the Academy, who completed what is now the National Library of France—rather than the statesman.

904. MADONNA AND CHILD.

Gregorio Schiavone (Paduan: painted about 1470).
See under 630, p. 447. *Room VIII.*

905. THE MADONNA IN PRAYER.

Cosimo Tura (Ferrarese: about 1420–1498).
See under 772, p. 512. *Room V.*

906. THE MADONNA IN ECSTASY.

Carlo Crivelli (Venetian: painted 1468–1495).
See under 602, p. 431. *Room VIII.*

The latest of Crivelli's dated pictures in the Gallery (1492), and remarkable for the deep colours which mark the artist's highest powers. Notice the usual hanging fruit and the pot of roses and carnations—the flower most often seen in Venice to this day.

907. ST. CATHERINE AND MARY MAGDALENE.

Carlo Crivelli (Venetian: painted 1468–1495).
See under 602, p. 431. *Room VIII.*

908. THE NATIVITY OF CHRIST.[1]

Piero della Francesca (Umbrian: 1416–1492).
See under 585, p. 424. *Room VI.*

"This painting is said to be unfinished. But even minute details, such as the pearls on the robes of the angels and on the head-dress of the Virgin, have been worked out with an accuracy which excites astonishment. One of the two shepherds, standing on the right side and seen in front, appears to have no pupils to his eyes, and this strange fact might account for the theory of the unfinished state of the picture. On the other hand it seems to me to have suffered very much from repainting in all the flesh parts. . . . The restorer has, I believe, forgotten to paint in the pupils of the shepherd's eyes after having destroyed them by the cleaning of the original painting" (*Richter*, pp. 16, 17). The beauty of the picture is in the choir

[1] Some of Mr. Gladstone's purchases for the National Gallery are noticed on p. 805. The "Ansidei Madonna" was also purchased by a special vote when he was in power. The gallery owes the present picture to Mr. Disraeli's taste. "I happened," says Sir William Fraser in his *Disraeli and his Day*, "to be at the saleroom in King Street: the crowd was considerable. A picture was on the easel for sale; I did not know the name of the painter: the subject, 'The Nativity,' of the pre-Raffaelite school. I was so charmed with it that I bid up to two thousand pounds. I then felt that I could not trust my judgment further: that I might be mistaken: and that the picture might be 'run up' for trade purposes. It was bought for £2415. A few days afterwards I met Mr. C. Having noticed him in the crowd, I said, 'Do you happen to know who bought that 'Francesca?'" "I did. Disraeli told me to buy it for the National Gallery."

of angels, with their mouths in different attitudes of singing, making such music sweet

> As never was by mortal finger strook—
> Divinely-warbled voice
> Answering the stringéd noise,
> As all their souls in blissful rapture took.
> MILTON : *Hymn on Christ's Nativity.*

909. THE MADONNA OF THE WHITE ROSE.

Benvenuto da Siena (Sienese : 1436–about 1518). *Room II.*

A charming combination of older and newer "motives." There is the gold background, true to the old Sienese traditions, but there are also the little fiddling angels, so common in Venetian and other pictures of the time of Benvenuto's later years. In the compartments on either side are St. Peter, and St. Nicholas of Bari (with various adornments referring to his story : see under 1171, p. 660).

910. THE TRIUMPH OF CHASTITY.

Luca Signorelli (Cortona : 1441–1523). *See under* 1128, p. 633. *Room VI.*

"This fresco painting transferred to canvas," says *Richter*, p. 49, "and signed with the forged inscription, LUCAS CORITIUS, is a weak and much damaged production by Genga," his assistant at Orvieto. In the foreground Cupid on his knees is bound by maidens ; in the distance there are other two groups, in one of which the god of love is being captured, in the other he is led away in triumph with his arms pinioned behind him.

911. ULYSSES AND PENELOPE.

Pinturicchio (Umbrian : 1454–1513). *See under* 693, p. 481. *Room VI.*

Penelope was wife of Ulysses, King of Ithaca, whose wanderings after the Trojan war are told in Homer's "Odyssey," and shown in summary in the distance of this picture. Through the open window is seen the ship of Ulysses, with the hero bound to the mast ; the sirens, whose coasts he

passed unhurt, are sporting in the sea ; and on an island near is the palace of Circe, who changed his companions into swine. In his absence Penelope was beset by many suitors, such as are here seen clad in joyous raiment, and was in sore straits to resist their importunity. But "some god put it into my heart to set up a great web in the halls, and thereat to weave a robe fine of woof and very wide ; and anon I spake among them, saying : 'Ye princely youths, my wooers, now that goodly Odysseus is dead, do ye abide patiently, how eager soever to speed on this marriage of mine, till I finish the robe . . . even this shroud for the hero Laertes, father of Odysseus, against the day when the deadly doom shall bring him low, of death that lays men at their length.' . . . So spake I, and their high hearts consented thereto. So then in the daytime I would weave the mighty web, and in the night unravel the same" (xix. 138-150 : Butcher and Lang's translation). And for the space of three years Penelope's web was still unwoven, and the suitors were deceived ; but afterwards, when they chid her loudly, she finished the web, and could neither escape marriage nor devise any further counsel, for that her son too chafed while the suitors devoured his livelihood. But Ulysses then returned ; he is now in the doorway just entering ; and presently Penelope will take down her husband's bow—now hanging with a quiver of arrows above her head—which the suitors could not bend, but was bent by Ulysses.

912, 913, 914. THE STORY OF GRISELDA.

Pinturicchio (Umbrian : 1454–1513). *See under* 693, p. 481. *Room VI.*

On these three panels, ascribed perhaps rashly to Pinturicchio), which were probably destined to serve as decorations to a chest, the story of Griselda is told with much naïve awkwardness of drawing, but also with much naïve playfulness of incident. The story, told in Boccaccio's *Decameron*, and by Petrarch, is also to be found in Chaucer's *Clerkes Tale*.

In the first picture (912) we see (1) on the extreme left, the Marquis of Saluzzo, who is out hunting with a great retinue. He meets Griselda, a peasant girl, who is drawing water at the well, and falls in love with her. Next (2) on the extreme right, is her humble barn-like dwelling, with the marquis serenading his love from below. (3) He carries her off with

him ; and note how Griselda, who is to be modest and humble to the end, hangs her head in "maiden shamefacedness." (4) Then the marquis has her attired in gold and fine linen, fit for a prince's bride. Her pattens and perhaps her garters are lying discarded beside her. And so (5) in the centre of the picture, all is ready for the wedding :

> This markis hath hir spoused with a ring
> Brought for the same cause, and then hir sette
> Upon an hors, snow-whyt and wel ambling.

Before the second act (913) a few years are supposed to have elapsed. (1) On the left Griselda's two children—a boy and a girl—(in the likeness of two very wooden dolls) are being carried off, as if by a villain in a transpontine tragedy. They are supposed to have since died miserably. (2) The marquis tires of his love for Griselda, and is divorced : in the centre of the picture we see her giving back the wedding ring. (3) Then she is stripped of her fine clothes, and (4) sent away to her father's house, but

> "The smok," quod he, "that thou hast on thy bak,
> Lat it be stille, and ber it forth with thee."

Two young gallants, in absurd attitudes, look on in half-pitying amusement, while nearer to us two serving-men are disgusted at the cruel shame. (5) On the extreme right she is at home again, tending, as before, her father's sheep.

In the last act (914), a grand banquet is prepared for the marquis's second wedding, and Griselda is sent for to the castle to do menial work. On the left we see her sweeping ; on the right she is waiting at table. Then, on the left again, it is discovered that the marquis's new bride is none other than Griselda's long-lost daughter, accompanied by her brother. They had all the while been tended in a distant city with the utmost care. Griselda is thereupon affectionately embraced by her husband, publicly reinstated in her proper position, and presented to all the court as a model of wifely obedience and patience—

> No wedded man so hardy be tassaille
> His wyues pacience, in hope to fynde
> Grisildes, for in certein he shal faille !
> O noble wyues, ful of heigh prudènce,
> Lat non humilitee your tongë naille.

915. MARS AND VENUS.

Sandro Botticelli (Florentine: 1447–1510). *See under* 1034, p. 594. *Room I.*

So the picture is usually called—Mars, the God of War, asleep, and the young satyrs playing with his discarded armour, while one of them attempts to rouse him by blowing a shell. But the subject is almost identical with that which Spenser draws in the *Faërie Queene*, where Sir Guyon, the Knight of Purity, overthrows the Bower of Bliss in which Acrasia (or Pleasure) dwells—the last and worst of Sir Guyon's trials, for "it is harder to fight against pleasure than against pain." Note especially the expression of the sleeping youth: he is overcome with brutish paralysis, and they cannot awaken him. Note also the swarm of hornets issuing from the tree-trunk by his head—significant of the power that sensual indulgence has of venomously wounding. Visitors who have been in Venice may remember similar details in Carpaccio's picture of St. George and the Dragon (J. R. Anderson in *St. Mark's Rest*, Second Supplement, p. 20).

Upon a bed of Roses she was layd,
As faint through heat, or dight to pleasant sin;
And was arrayd, or rather disarrayd,
All in a vele of silke and silver thin,
That hid no whit her alabaster skin . . .
The young man, sleeping by her, seemd to be
Some goodly swayne of honorable place,
That certes it great pitty was to see
Him his nobility so fowle deface . . .
His warlike armes, the ydle instruments
Of sleeping praise, were hong upon a tree . . .
Ne for them ne for honour cared hee,
Ne ought that did to his advauncement tend;
But in lewd loves, and wastfull luxuree,
His dayes, his goods, his bodie, he did spend:
O horrible enchantment, that him so did blend!

Faërie Queene, bk. ii. 12, §§ lxxvii.-lxxx.

916. VENUS WITH CUPIDS.

Botticelli (Florentine: 1447–1510). *See under* 1034, p. 594. *Room III.*

The expression of melancholy characteristic of Botticelli's Madonnas is not absent from his heathen goddesses either. Notice also the roses—the painter's favourite flower (see 226).

917. NO NEWS.

T. S. Good (British: 1789–1872). *See under* 378, p. 312. *Room XIX.*

918. FISHERMAN WITH A GUN.

T. S. Good (1789–1872). *Room XX.*

A coast scene near the painter's home, at Berwick—the fisherman on the look-out for sea-gulls.

919. STUDY OF A BOY.

T. S. Good (1789–1872). *Room XXI.*

920. ORPHEUS.

Roelandt Savery (Dutch: 1576–1639). *Room X.*

A not very poetical rendering—by a Dutch painter who lived long at the court of the Emperor Rudolph II. at Prague—of the poetical legend of the power of music:—

> You shall perceive them make a mutual stand,
> Their savage eyes turn'd to a modest gaze
> By the sweet power of music: therefore, the poet
> Did feign that Orpheus drew trees, stones, and floods;
> Since nought so stockish, hard, and full of rage,
> But music for the time doth change his nature.
> *Merchant of Venice*, Act v. Sc. 1.

921. BLIND MAN'S BUFF.

Sir D. Wilkie, R.A. (British: 1785–1841). *See under* 99, p. 174. *Room XX.*

This is the original sketch (exhibited at the Academy in 1812) for the large picture of the same subject which was painted for the Prince Regent, and exhibited in the following year. The sketch was bought by one of Wilkie's earliest patrons, the Earl of Mulgrave.

922. A CHILD WITH A KID.

Sir T. Lawrence, P.R.A. (British: 1760–1830). *See* 129, p. 201. *Room XXI.*

A portrait of Lady Giorgiana Fane at the age of five, dated 1800. The affectation of the "setting"—the child being

made to stand on a bank by a tub of clothes with a kid in the water by her side—is characteristic of Lawrence's taste, whose children will hardly bear comparison with those of Reynolds and Gainsborough. The circumstances of the painter's own early life perhaps had something to do with it: having been a show boy himself, he made show children of his little sitters also.

923. A VENETIAN SENATOR.

Andrea Solario (Lombard: about 1460–1520). *See under* 734, p. 496. *Room IX.*

This picture "was ascribed to Giovanni Bellini before it entered the National Gallery, and *dilettanti* might well mistake it for a work of Antonello da Messina. There seems to be little doubt that the picture was painted by Solario at Venice, where he went in 1490 in company of his brother. . . . The firmly drawn portrait of the senator, with its minutely executed landscape in the background, reveals plainly that he there became an ardent follower of Antonello" (*Richter*, p. 99).

924. A GOTHIC INTERIOR.

Pieter Neeffs (Flemish: 1577–about 1661). *Room X.*

925. "GAINSBOROUGH'S FOREST."

T. Gainsborough, R.A. (British: 1727–1788). *See under* 80, p. 165. *Room XVI.*

So the engraving from this picture was lettered—the scene being the woods and village of Cornard in Suffolk. Sir George Beaumont's comparison of Gray's elegy to Gainsborough's landscapes (see under 109, p. 184) again comes forcibly home to one before this picture of an English wood, with the rustics at work or at rest in the foreground, and the view of the village church through the trees.

926. THE WINDMILL.

Old Crome (British: 1768–1821). *See under* 689, p. 478. *Room XVIII.*

A scene probably on the same desolate Mousehold Heath, near Norwich, that is painted in 689. There is something even more impressive here, from the addition of the man going wearily home from his work, of the donkeys—types of plodding

labour, and of the windmill—painted not in the pleasant "picturesqueness of ruin," but in the solitude of serviceableness. "There is a dim type of all melancholy human labour in it,—catching the free winds, and setting them to turn grindstones. It is poor work for the winds; better indeed, than drowning sailors or tearing down forests, but not their proper work of marshalling the clouds, and bearing the wholesome rains to the place where they are ordered to fall, and fanning the flowers and leaves when they are faint with heat. Turning round a couple of stones, for the mere pulverisation of human food, is not noble work for the winds. So, also, of all low labour to which one sets human souls. It is better than no labour; and, in a still higher degree, better than destructive wandering of imagination; but yet, that grinding in the darkness, for mere food's sake, must be melancholy work enough for many a living creature. All men have felt it so; and this grinding at the mill, whether it be breeze or soul that is set to it, we cannot much rejoice in" (*Modern Painters*, vol. iv. pt. v. ch. i. § 11—a passage describing a not dissimilar mill by Turner, set, as this one is, "dark against the sky, yet proud, and on the hill-top"). One may deepen one's impression from the picture by remembering that Crome himself must many a day have returned home—on his pony by the pathway yonder—from his "grinding at the mill" as a drawing master.

927. AN ANGEL ADORING.

Filippino Lippi (Florentine: 1457–1504). *See under* 293, p. 280. *Entrance Vestibule.*

> And with the morn those angel faces smile,
> Which I have loved long since, and lost awhile.
>
> CARDINAL NEWMAN.

928. APOLLO AND DAPHNE.

Antonio Pollajuolo (Florentine: 1429–1498). *See under* 292, p. 279. *Room I.*

The Greeks, seeing the perpetual verdure of the laurel, personified it in the story of Apollo and Daphne (= laurel), which told how the sun-god was enamoured of her. But she, praying to be delivered from his pursuit, was changed by the gods into a laurel—her two arms are here sprouting, just as

the god has caught her in his embrace; and he, crowning his head with the leaves, ordained that the tree should for ever bloom and be sacred to his divinity (see further for the story of Apollo and Daphne under 520, p. 387). The fact that Phœbus Apollo was also the god of song has suggested a pretty adaptation of the legend to the case of poets who sing for love and earn the laurel wreath—

> Yet, what he sung in his immortal strain,
> Though unsuccessful, was not sung in vain:
> All, but the Nymph that should redress his wrong,
> Attend his passion and approve his song.
> Like Phœbus thus, acquiring unsought praise,
> He catched at love, and filled his arms with bays.
>
> WALLER.

929. THE "BRIDGEWATER MADONNA."

Copy after Raphael. Room VI.

This is an ancient Italian copy of the original, which is in the possession of the Earl of Ellesmere at Bridgewater House. It belongs to Raphael's second, or Florentine period (see p. 662).

930. THE GARDEN OF LOVE.

School of *Giorgione* (Venetian: early 16th century). *Room VII.*

So ascribed in the Catalogue. "But, we venture to ask, Is this really an Italian picture?" (*Richter*, p. 87). At any rate it must not be taken as typical of Giorgione.

931. THE MAGDALEN.

Paolo Veronese (Veronese: 1528–1588). *See under* 26, p. 117. *Room VII.*

The Magdalen—she who had sinned much, but who was forgiven because she loved much—is represented at the Saviour's feet, laying aside her jewels, and thus renouncing the vanities of the world.

932. A KNIGHT OF MALTA.

Unknown (Italian: 16th century). *Room VII.*

933. BOY WITH A BIRD.

Alessandro Varotari, called *Padovanino* (Venetian: 1590–1650). *Room XIII.*

Contrast with this child caressing a dove Baroccio's Christ teasing a bird. Padovanino (so called from his birthplace, Padua) lived much at Venice, and shared perhaps the Venetian's fondness for pigeons — the sacred birds of St. Mark's, which are kept and fed in the great square to this day at the public charge.

934. VIRGIN AND CHILD.

Carlo Dolci (Florentine: 1616–1686). *Room XIII.*

Carlo Dolci, the son of a Florentine tailor, is, like his contemporary Sassoferrato, a good instance of the affected religious school described above (see p. 34). He was of a very retiring and pious disposition, much given, we are told, to melancholy. Every one who looks first at the pictures of similar subjects by earlier Italian artists will be struck by something sentimental and effeminate in Dolci's conceptions. Similarly in his execution there is an over-smoothness and softness, corresponding to "polished" language in literature (see *Modern Painters*, vol. iii. pt. iv. ch. ix. § 7).

935. A RIVER SCENE.

Salvator Rosa (Neapolitan: 1615–1673). *See under* 84, p. 167.

936. THE FARNESE THEATRE, PARMA.

Ferdinando Bibiena (Bolognese: 1657–1743). *Room XIII.*

A scene in the theatre with *Othello* being played. The pit is unseated; it is a kind of "promenade play."

937. VENICE: SCUOLA DI SAN ROCCO.

Canaletto[1] (Venetian: 1697–1768). *See under* 127, p. 200. *Room XIII.*

The principal building is the Scuola of the religious fraternity of St. Roch—"an interesting building of the early Renaissance (1517), passing into Roman Renaissance," and, "as regards the pictures it contains (by Tintoret), one of the three most precious buildings in Italy" (*Stones of Venice*,

[1] The figures are by Tiepolo (see above under 1192, p. 673).

Venetian Index). From the adjoining Church of St. Roch, the Holy Thursday procession of the Doges and Officers of State, together with the members of the Fraternity, is advancing under an awning on its way to St. Mark's. Notice the carpets hung out of the windows—a standing feature, this, in Venetian gala decorations from very early times (see, for instance, VIII. 739, p. 498).[1] Notice, also, the pictures displayed in the open air—a feature which well illustrates the difference between the later "easel pictures" and the earlier pictures intended to serve as architectural decorations. "A glance at this picture is sufficient to show how utterly the ordinary oil painting fails when employed as an architectural embellishment. Pictures which were to adorn and form part of a building had to consist of figures, separated one from another, all standing in simple and restful attitudes, and all plainly relieved against a light ground" (Conway: *Early Flemish Artists*, p. 270). Apart from one of the conditions of early art thus suggested, the picture is interesting as showing how in the eighteenth century in Italy, as in the thirteenth, art was part and parcel of the life of the people. Cimabue's pictures were carried in procession; and here in Canaletto's we see Venetian "old masters" hung out to assist in the popular rejoicing.

938. VENICE: REGATTA ON THE GRAND CANAL.

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200. *Room XIII.*

A state regatta—a pastime which owes its origin to Venice—in honour of the visit to the city of the King of Denmark in 1709. In the centre of the canal are the gondoliers, racing; to the sides are moored the spectators, the gala barges of the nobles conspicuous amongst them. The variegated building on the left is a temporary pavilion for the distribution of prizes. These regattas at Venice took the place of our royal processions here. "Wherever the eye turned, it beheld a vast multitude at doorways, on the quays, and even on the roofs. Some of the spectators occupied scaffoldings erected at favourable points along the sides of the canal; and the patrician ladies did not disdain to leave their palaces, and, entering

[1] Visitors who have been to Venice will remember that "Carpaccio trusts for the chief splendour of any *festa* in cities to the patterns of the draperies hung out of windows" (*Bible of Amiens*, p. 3).

their gondolas, lose themselves among the infinite number of the boats" (*Feste Veneziane:* quoted in Howells' *Venetian Life*, ii. 69). Another custom in which we have begun to imitate the Venetians, and which may be seen in this picture, is that of hanging out carpets and stuffs by way of decorations. "The windows and balconies," says the same account, "were decked with damasks, stuffs of the Levant, tapestries, and velvets;" a very old Venetian custom: see under 937, p. 572.

939, 940. VENICE: THE PIAZZETTA, AND THE DUCAL PALACE.

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200.
Room XIII.

Canaletto's representation of the central spot of Venice. In 939 is the Piazzetta, the little Piazza or square, in front the church of St. Mark, with its bell towers; on the left are the mint and library; on the right is the ducal palace. This appears again in 940, with the famous column of St. Mark, patron saint of Venice, while beyond it is the Ponte della Paglia, the prisons, and the Riva degli Schiavoni.

941. VENICE: THE GRIMANI PALACE.

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200.
Room XIII.

This palace—situated on the Grand Canal and used until lately as the post-office—was built in the sixteenth century by San Micheli, and is "the principal type at Venice, and one of the best in Europe, of the central architecture of the Renaissance schools; that carefully studied and perfectly executed architecture to which those schools owe their principal claim to our respect, and which became the model of most of the important works subsequently produced by civilised nations. . . . It is composed of three stories of the Corinthian order (*i.e.* in which the ornament is concave, distinguished from Doric, in which it is convex), at once simple, delicate, and sublime; but on so colossal a scale that the three-storied palaces on its right and left only reach to the cornice which marks the level of its first floor" (*Stones of Venice*, vol. iii. ch. ii. §§ 1, 2). Buildings in the same style in London are St. Paul's and Whitehall.

942. ETON COLLEGE.

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200.
Room XIII.

Painted during the artist's English visit, 1746-1748, perhaps in the same year (1747) that Gray published his well-known ode—

> Ye distant spires, ye antique towers
> That crown the watery glade,
> Where grateful Science still adores
> Her Henry's holy shade.

943. A PORTRAIT.

Unknown (Early Flemish: 15th century). *Room XI.*

This portrait, which is dated 1462, has long been called Memlinc's portrait of himself,[1] but is now called by others Bouts's own portrait (see 783, p. 517). Whether of Memlinc or of Bouts, the face bespeaks a gentle, humble, pious, laborious soul.

944. TWO USURERS.

Marinus van Romerswael (Flemish: painted 1521–1560).
Room XI.

One inserts items in a ledger; the other puzzles over the particulars of some business transaction. Marinus of Romerswael (his birthplace), also called "de Zeeuw" (the Zeelander), was fond of this subject, the composition of which he seems to have borrowed from Quentin Metsys, by whom also similar pictures are common. It is a powerful realisation of what Mr. Ruskin calls the new Beatitude, "Blessed are the merciless, for they shall obtain money."

[1] This is unlikely, for he died in 1495, presumably young, since his children were then still minors, and this portrait is of a man certainly of not less than thirty, which at the lowest would make Memlinc sixty-three when he died. "It is," says Mr. Armstrong (*Notes on the National Gallery*, p. 28), "pretty surely the work of Dirck Bouts. Compare it with the Madonna numbered 774, and ascribed to Van der Goes. In conception, in chord of colour, in technical manner, the similarity is so complete between them as to leave room, in my mind, for very little doubt as to the identity of their authors. And this Madonna is by Dirck Bouts, as no one who has examined his 'Last Supper' in the Church of St. Pierre at Louvain can doubt. . . . Mr. W. M. Conway, who was the first, I fancy, to recognise Bouts in all three of these pictures, drew my attention to a curious peculiarity of his: he goes out of his way to paint hands. In his 'Last Supper' many hands are displayed that might quite naturally have been hidden, and we find the same thing in this portrait."

945. ST. AGNES ADORING.

Joachim Patinir (Early Flemish: died 1524). *See under* 715, p. 490. *Room XI.*

St. Agnes, the young martyr virgin,—attired as a

> Pensive nun, devout and pure,
> Sober, steadfast, and demure—

kneels before the infant Christ, "for knowest thou not that Agnes has been a Christian from her infancy upwards, and the husband to whom she is betrothed is no other than Jesus Christ?" The infant Christ holds a coral rosary in his hand, for he would crown her with jewels compared with which all earthly gifts are as dross. "It chanced that the son of the prefect of Rome beheld her one day as he rode through the city, and became violently enamoured, and desired to have her for his wife. He asked her in marriage of her parents, but the maiden repelled all his advances. Then he brought rich presents, bracelets of gold and gems, and rare jewels and precious ornaments, and promised her all the delights of the world if she would consent to be his wife. But she rejected him and his gifts, saying, away from me, tempter! for I am already betrothed to a lover who is greater and fairer than any earthly suitor. To him I have pledged my faith, and he will crown me with jewels, compared to which thy gifts are dross" (MRS. JAMESON: *Sacred and Legendary Art*, p. 356.

946. A MAN'S PORTRAIT.

Mabuse (Flemish: about 1470–1541). *See under* 656, p. 458. *Room XI.*

947. A PORTRAIT.

Unknown (Flemish School). *Room XI.*

Formerly hung with the French pictures. Now ascribed to the Flemish School of the 15th or early 16th century.

948. A LANDSCAPE: A SKETCH.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130. *Room X.*

949. LANDSCAPE WITH GIPSIES.

David Teniers, the elder (Flemish: 1582–1649). *Room XII.*

This artist is less memorable for his own works, which are mediocre, than as the founder of a family of painters (see Wauters: *The Flemish School*, p. 299), and the father of the celebrated David Teniers (the younger). He was a member of the Antwerp Guild of Painters, but spent ten years at Rome.

950. VILLAGE GOSSIPS.

David Teniers, the elder (Flemish: 1582–1649). *Room XII.*

951. THE GAME OF BOWLS.

David Teniers, the elder (Flemish: 1582-1649). *Room XII.*

952. THE VILLAGE FÊTE.

David Teniers (Flemish: 1610–1694). *See under* 154, p. 216. *Room XII.*

A "bank holiday" scene in drab—with a good deal of beer, and a little fighting, and penny flags: surely the world is much the same all the world over. A very minute and carefully done picture too; and it is all the more interesting therefore to notice (for the fact can hardly not have been intentional) that amongst all the village folk here assembled, there is hardly one pretty or happy face. Rather "A mark in every face I meet, Marks of weakness, marks of woe." In the foreground are Teniers and his party, with his little boy leading a greyhound, and the girl of this party is almost the only pleasant face in the picture. The painter, one begins to suspect, had not much real sympathy with his "village scenes" after all; and perhaps the demand for such scenes on the part of his aristocratic patrons was only a kind of vicarious "slumming"—an anticipation of the fashionable craze of a later age.

953. THE TOPER.

David Teniers (Flemish: 1610–1694). *See under* 154, p. 216. *Room XII.*

954. A LANDSCAPE.

Cornelis Huysmans (Flemish: 1648–1727). *Room X.*

955. WOMEN BATHING.

Cornelis van Poelenburgh (Dutch: 1586–1667). *Room X.*

This painter, a native of Utrecht, visited Italy, and studied the works of Elzheimer (1014, p. 586). The figures in Both's landscape, 209, p. 245, are by him.

956. AN ITALIAN LANDSCAPE.

Jan Both (Dutch: 1610–1662).[1] *See under* 71, p. 156. *Room X.*

Both is often praised for faithful representations of "southern luxuriance" and a "seeming fragrance of atmosphere." It may be so. But it is at any rate interesting to compare Both's version of the scenery of the Italian lakes with more modern renderings—such, for instance, as Bridell's "Lake Como," XX. 1205, p. 679. Visitors who know the scenery will be able to decide for themselves which version is truer to nature.

957. GOATHERDS.

Jan Both (Dutch: 1610–1662). *See under* 71, p. 156. *Room XII.*

958. OUTSIDE THE WALLS OF ROME.

Jan Both (Dutch: 1610–1662). *See under* 71, p. 156 *Room XII.*

959. A RIVER SCENE.

Jan Both (Dutch: 1610–1662). *See under* 71, p. 156 *Room XII.*

960. THE WINDMILLS.

Cuyp (Dutch: 1620–1691). *See under* 53, p. 145. *Room XII.*

961. DORT (THE "LARGE DORT"). *Room XII.*

[1] He died in 1662, or after. An engraved portrait of him published at Antwerp in 1662 is inscribed "Jean Both, good and well-respected landscape painter, staying now at Utrecht, his native town" (see Dulwich Gallery Catalogue, p. 15).

962. DORT (THE "SMALL DORT").

Cuyp (Dutch: 1620–1691). *See under* 53, p. 145. *Room XII.*

963. A SKATING SCENE.

Isaac van Ostade (Dutch: 1621–1649). *See under* 847, p. 541. *Room X.*

A scene such as Isaac van Ostade specially loved. (See Pater's *Imaginary Portraits*, cited on p. 640.)

964. A RIVER SCENE.

Jan van der Cappelle (Dutch: painted about 1650–1680). *See under* 865, p. 546. *Room XII.*

965. RIVER SCENE WITH STATE BARGE.

Jan van der Cappelle (Dutch: painted about 1650–1680). *See under* 865, p. 546. *Room XII.*

966. A RIVER SCENE.

Jan van der Cappelle (Dutch: painted about 1650–1680). *See under* 865, p. 546. *Room XII.*

967. DUTCH SHIPPING. *Room XII.*

968. THE PAINTER'S WIFE.

Gerard Dou (Dutch: 1613–1675). *See under* 192, p. 233. *Room XII.*

969. A FROST SCENE.

Aart van der Neer (Dutch: 1603–1677). *See under* 152, p. 215. *Room XII.*

970. THE DROWSY LANDLADY.

Gabriel Metsu (Dutch: 1630–1677). *See under* 838, p. 539. *Room X.*

971. A LANDSCAPE.

Jan Wynants (Dutch: 1615–1679). *See under* 883, p. 550. *Room XII.*

972. A LANDSCAPE.

Jan Wynants (Dutch: 1615–1679). *See under* 883, p. 550. *Room XII.*

973. SANDBANK.

Jan Wynants (Dutch: 1615–1679). *See under* 883, p. 550. *Room XII.*

974. DISTANT VIEW OF ANTWERP CATHEDRAL.

Philip de Koninck (Dutch: 1619–1688). *See under* 836, p. 539. *Room XII.*

975. THE STAG HUNT.

Wouwerman (Dutch: 1619–1668). *See under* 878, p. 549. *Room XII.*

976. A BATTLE.

Wouwerman (Dutch: 1619–1668). *See under* 878, p. 549. *Room XII.*

In Wouwerman's battle-pieces, says Mr. Ruskin, there is "nothing but animal rage and cowardice"—with which he contrasts the noble battle-piece by Paolo Uccello (see III. 583, p. 423). "It is very singular," he adds, "that unmitigated expressions of cowardice in battle should be given by the painters of so brave a nation as the Dutch. Not but that it is possible enough for a coward to be stubborn, and a brave man weak; the one may win his battle by blind persistence, and the other lose it by a thoughtful vacillation. Nevertheless, the want of all expression of resoluteness in Dutch battle-pieces remains, for the present, a mystery to me. In those of Wouwerman, it is only a natural development of his perfect vulgarity in all respects" (*Modern Painters*, vol. v. pt. ix. ch. viii. §§ 8-10).

977. A SEA PIECE.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

978. A RIVER SCENE.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

A state barge in the centre; trumpeters sounding a salute on either side in other vessels.

979. A STIFF BREEZE.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

980. DUTCH SHIPS OF WAR.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room XII.*

981. A STORM AT SEA.

W. van de Velde (Dutch: 1633–1707). *See under* 149, p. 213. *Room X.*

See also under XII. 819, p. 534—another piece of rough weather.

982. A FOREST SCENE.

A. van de Velde (Dutch: 1636–1672). *See under* 867, p. 546. *Room XII.*

983. A BAY HORSE.

A. van de Velde (Dutch: 1636–1672). *See under* 867, p. 546. *Room XII.*

984. LANDSCAPE WITH CATTLE.

A. van de Velde (Dutch: 1636–1672). *See under* 867, p. 546. *Room XII.*

985. SHEEP AND GOATS.

Karel du Jardin (Dutch: 1622–1678). *See under* 828, p. 536. *Room XII.*

986. THE WATERMILLS.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Room X.*

987. A ROCKY TORRENT.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Room XII.*

988. AN OLD OAK.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Room XII.*

989. WATERMILLS, WITH BLEACHERS.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Room X.*

990. A WOODED PROSPECT.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Room XII.*

991. THE BROKEN TREE.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Room XII.*

992. ARCHITECTURAL SCENE.

Jan van der Heyden (Dutch: 1637–1712). *See under* 866, p. 546. *Room XII.*

Classic *v.* Gothic. An interesting picture of the architectural tendency of the time—the classical Palladian architecture of stone rising over the ruins of the red brick Gothic of earlier times. The same mixture of the old and the new—in juxtaposition not altogether unlike what is here represented—may be seen in the town of Abingdon (Berks), where Inigo Jones's market-hall, built about the time of this picture, towers above the red bricks of the humbler and earlier styles.

993. A LANDSCAPE.

Jan van der Heyden (Dutch: 1637–1712). *See under* 866, p. 546. *Room XII.*

994. A STREET IN A TOWN.

Jan van der Heyden (Dutch: 1637–1712). *See under* 866, p. 546. *Room X.*

995. A WOODY LANDSCAPE.

Hobbema (Dutch: 1638–1709). *See under* 685, p. 475. *Room XII.*

996. A CASTLE IN A ROCKY LANDSCAPE.

Hobbema (Dutch: 1638–1709). *See under* 685, p. 475. *East Staircase.*

997. SCOURING THE KETTLE.

Godfried Schalcken (Dutch: 1643–1706). *See under* 199, p. 241. *Room XII.*

998. SINGING A DUET.

Godfried Schalcken (Dutch: 1643–1706). *See under* 199, p. 241. *Room X.*

A lover holds a guitar, his mistress some music; on the table is a rose—

> If love were what the rose is,
> And I were like the leaf,
> Our lives would grow together
> In sad or singing weather . . .
> If love were what the rose is
> And I were like the leaf.
>
> SWINBURNE: *A Match.*

999. BY CANDLE LIGHT.

Godfried Schalcken (Dutch: 1643–1706). *See under* 199, p. 241. *Room XII.*

1000. THE ESTUARY OF A RIVER.

Bakhuizen (Dutch: 1631–1708). *See under* 204, p. 242. *Room X.*

1001. HOLLYHOCKS AND OTHER FLOWERS.

Jan van Huysum (Dutch: 1682–1749). *See under* 796, p. 525. *Octagon Room.*

Notice the snail crawling along in front.

1002. FLOWERS, INSECTS, AND FRUIT.

Jacob Walscappelle (Dutch: painted about 1675) *Octagon Room.*

1003. DEAD PARTRIDGES AND OTHER BIRDS.

Jan Fyt (Flemish: 1611–1661). *Room XII.*

1004. AN ITALIAN LANDSCAPE.

Nicolas Berchem (Dutch: 1620–1683). *See under* 78, p. 158. *Room X.*

1005. PLOUGHING.

Berchem (Dutch: 1620–1683). *See under* 78, p. 158. *Room X.*

1006. HURDY-GURDY.

Berchem (Dutch: 1620–1683). *See under* 78, p. 158. *Room XII.*

Berchem, as we have seen, was an "Italianiser," and here introduces us to one of the exports of that country—

> Far from England, in the sunny
> South, where Anio leaps in foam,
> Thou wast reared, till lack of money
> Drew thee from thy vine-clad home.
>
> CALVERLEY: *Fly Leaves.*

1007. A ROCKY LANDSCAPE.

Jan Wils (Dutch: about 1635). *Room X.*

Wils, whose pictures are seldom met with, "would appear, from the style of most of his works, to have studied under Jan Both at Utrecht. . . . He was the father-in-law and one of the teachers of Nicolas Berchem, between whose works and some of those of Wils (as, for instance, the present picture) a great resemblance may be traced" (Official Catalogue). The figures in this picture are supposed to have been put in by Wouwerman.

1008. A STAG HUNT.

Pieter (father of Paul Potter) (Dutch: 1597–1652). *Room X.*

Pieter Potter, a native of Enkhuizen, originally painted on glass, and in one of his early signatures (1628) describes himself as "glass

annealer, also painter." Later on, he settled at Amsterdam and was director of a manufactory of gilt leather there. He formed his style, we are told, under the influence of Frans Hals, and painted various subjects, such as scenes in the guard-house, still-life, and landscape.

1009. THE OLD GRAY HUNTER.

Paul Potter (Dutch: 1625–1654). *See under* 849, p. 542. *Room X.*

1010. RENAISSANCE ARCHITECTURE.

Dirk van Delen (Dutch: about 1607–1673). *Room XII.*

A picture by a very rare master—interesting to students of the history of architectural taste. In 992 we are shown the struggle between the old Gothic style and the new Renaissance architecture; here we see the full victory of the latter. Dirk van Delen lived at Arnemuyden in Zeeland, of which town he was burgomaster, and it is curious to see how completely the Italian style had taken possession of him. He will not be defrauded, even by considerations of distance, of any of his details, and every statue and ornament is shown us as minutely as if it were on the level of the eye. The classical style has pervaded too the fountain: note the gilt bronze group of Hercules and the Hydra.

1011. PORTRAIT OF A LADY.

Coques (Flemish: 1618–1684). *Room XII.*

There is unfortunately no female portrait by Van Dyck in the Gallery; otherwise it would be seen at a glance how faithful an imitation on a reduced scale[1] this is of that master's ideal of feminine "elegance." There is a certain artificial simplicity very characteristic of the time, in the combination of the lady, with her sumptuous white satin and the elaborate architecture behind her, and her pet lamb.

1012. PORTRAIT OF A MAN.

Matthew Merian, the younger (Flemish: 1621–1687). *Room X.*

The painter to whom this portrait has recently been ascribed, was a native of Bâle, the son of an engraver and glass-painter. He is said

[1] Bürger describes the works of Coques as "Van Dyck's seen through the wrong side of the glass." Another critic as "Van Dyck's in 18mo."

to have been the pupil of Van Dyck, Rubens, and Sandrart alternately; and he was employed as a portrait painter by most of the distinguished persons of the time in Germany.

1013. GEESE AND DUCKS.

Hondecoeter (Dutch: 1636–1695). *See under* 202, p. 242. *Room XII.*

1014. THE MARTYRDOM OF ST. LAWRENCE.

Adam Elsheimer, called also *Adamo Tedesco* (German settled in Italy: 1578–1620). *Room XII.*

St. Lawrence (for whose legend see 747, p. 502) is being prepared for martyrdom. Beside him there is an image of Cæsar, unto whom will be rendered Cæsar's due—the saint's life; but over his head is an angel from heaven, for unto God will go the saint's soul. The emperor is crowned on earth: the angel brings the saint a palm branch, an earnest of the martyr's crown in heaven.

1015. FRUIT, FLOWERS, AND DEAD BIRDS.

Jan van Os (Dutch: 1744–1808). *Room X.*

Prominent amongst the flowers is the red cockscomb. A picture by the most distinguished flower painter of his time, and characteristic, in an interesting particular, of Dutch pictures of this kind generally. "If the reader has any familiarity with the galleries of painting in the great cities of Europe, he cannot but retain a clear, though somewhat monotonously calm, impression of the character of those polished flower-pieces, or still-life pieces, which occupy subordinate corners, and invite to moments of repose, or frivolity, the attention and imagination which have been wearied in admiring the attitudes of heroism, and sympathising with the sentiments of piety. Recalling to his memory the brightest examples of these . . . he will find that all the older ones agree—if flower-pieces—in a certain courtliness and formality of arrangement, implying that the highest honours which flowers can attain are in being wreathed into grace of garlands, or assembled in variegation of bouquets, for the decoration of beauty, or flattery of *noblesse*. If fruit or still-life pieces, they agree no less distinctly in directness of reference to the supreme hour when the destiny of dignified fruit is to be accomplished in a royal dessert; and

the furred and feathered life of hill and forest may bear witness to the Wisdom of Providence by its extinction for the kitchen dresser. Irrespectively of these ornamental virtues, and culinary utilities, the painter never seems to perceive any conditions of beauty in the things themselves, which would make them worth regard for their own sake: nor, even in these appointed functions, are they ever supposed to be worth painting, unless the pleasures they procure be distinguished as those of the most exalted society" (*Notes on Prout and Hunt*, pp. 10, 11, where Mr. Ruskin goes on to contrast with this Dutch ideal the simple pleasure in the flowers and fruits for their own sake which marks W. Hunt's still-life drawings).

Observe, as further characteristic of Dutch fruit-pieces, the butterfly, the fly, and the earwig: "There was a further *tour de force* demanded of the Dutch workman, without which all his happiest preceding achievements would have been unacknowledged. Not only a dew-drop, but, in some depth of bell or cranny of leaf, a bee, or a fly, was necessary for the complete satisfaction of the connoisseur. In the articulation of the fly's legs, or neurology of the bee's wings, the genius of painting was supposed to signify her accepted disciples; and their work went forth to the European world, thenceforward, without question, as worthy of its age and country. But, without recognising in myself, or desiring to encourage in my scholars, any unreasonable dislike or dread of the lower orders of living creatures, I trust that the reader will feel with me that none of Mr. Hunt's peaches or plums would be made daintier by the detection on them of even the most cunningly latent wasp, or cautiously rampant caterpillar; and will accept, without so much opposition as it met with forty years ago, my then first promulgated, but steadily since repeated assertion, that the 'modern painter' had in these matters less vanity than the ancient one, and better taste" (*ib.* pp. 14, 15).

1016. A PORTRAIT OF A GIRL.

Sir Peter Lely (Dutch: 1617–1680). *Room XVII.*

Lely, the court painter of the reign of Charles II., by whom he was knighted, was a native of Holland; his father's name was Van der Vaes, but the son took the nickname of Le Lys or Lely (from the lily with which the front of his father's house was ornamented) as a surname. He was born in Westphalia, but settled in England in 1641, the year of Van Dyck's death, on whom he modelled his style. It was

Lely who is said to have painted Cromwell, "warts and all," but he easily accommodated himself to the softer manners of the Restoration. The rich curls, the full lips, and the languishing eyes of the frail beauties of Charles II. may be seen at Hampton Court. Lely was "a mighty proud man," says Pepys, "and full of state." The painting of great ladies was a lucrative business, and his collection of drawings and pictures sold at his death for £26,000, a sum which bore a greater proportion to the fortunes of the rich men of that day than £100,000 would bear to the fortunes of the rich men of our time. He was struck with apoplexy while painting the Duchess of Somerset, and was buried at St. Paul's, Covent Garden.

The courtly affectation which distinguishes Lely's portraits is not absent from this little girl. She is feeding the parrot, but obviously takes no interest in it—not even troubling indeed to look at it. Her concern seems to be only to hold up her flowing frock (or "simar") prettily and to point her fingers gracefully.

1017. A WOODY LANDSCAPE.

Unknown (Flemish: dated 1622). *Room XII.*

The landscape is probably by Josse Mompers, an Antwerp artist who lived 1564–1635.

1018. A CLASSICAL LANDSCAPE.

Claude Lorraine (French: 1600–1682). *See under* 2, p. 87. *Room XIV.*

A characteristic example of Claude's classical compositions as described above (p. 48). It is one of his late works, being dated 1673; the names of Anchises and Æneas occur.

1019. THE HEAD OF A GIRL.

Greuze (French: 1725–1805). *See under* 206, p. 243. *Room XIV.*

I will paint her as I see her . . .
With a forehead fair and saintly,
Which two blue eyes undershine,
Like meek prayers before a shrine.

Face and figure of a child,—
Though too calm, you think, and tender,
For the childhood you would lend her.

MRS. BROWNING: *A Portrait.*

1020. GIRL WITH AN APPLE.

Greuze (French: 1725–1805). *See under* 206, p. 243. *Room XIV.*

A cloud of yellow hair
Is round about her ear.
She hath a mouth of grace,
And forehead sweet and fair.
AUSTIN DOBSON: *A Song of Angiola.*

1021. PORTRAIT OF A WOMAN.

Frans Hals (Dutch: 1580–1666). *Room X.*

Hals, though born in Antwerp and a pupil of Karel van Mander (the Flemish painter and biographer), is claimed as a member of the Dutch School, inasmuch as his father was settled at Haarlem in Holland, and he himself lived and worked there. In style "though his vigorous drawing recalls by its boldness the masterly method of Rubens, his manner of giving to his work a sustained light, his style of composition, and the choice of his subject, place him unmistakably in the Dutch School. . . . No one, either before or after him, ever attained the marvellous exactness with which he places flesh tints in juxtaposition, without their mixing together, just as they come from the palette. . . . No artist ever manipulated his brush with such firmness, freedom, and life. In consequence of his extraordinary ability, Frans Hals has been called 'the personification of painting'" (Havard: *The Dutch School*, p. 110). "We prize in Rembrandt," says another critic, "the golden glow of effect based upon artificial contrast of low light in immeasurable gloom. Hals was fond of daylight of silvery sheen. Both men were painters of touch, but of touch on different keys. Rembrandt was the bass, Hals the treble."

1022. AN ITALIAN NOBLEMAN.

Moroni (Bergamese: 1525–1578). *See under* 697, p. 484. *Room VII.*

His left foot appears to have been wounded, for it is attached by a kind of stirrup and black cord to a band above the knee. It is interesting to compare this portrait with the closely corresponding one by Moretto which hangs near it (1025). Both are excellent examples of the several masters. Both were, no doubt, good likenesses; but there is a suggestion of poetry in Moretto's which one misses in Moroni's.

1023. AN ITALIAN LADY.

Moroni (Bergamese: 1525–1578). *See under* 697, p. 484. *Room VII.*

1024. AN ITALIAN ECCLESIASTIC.

Moroni (Bergamese: 1525–1578). *See under* 697, p. 484. *Room VII.*

The letter in his hand is addressed to himself, and tells us that he is Ludovico di Terzi, Canon of Bergamo, and an Apostolic Prothonotary. These latter functionaries, of whom there are still twelve in the Roman Church, are the chiefs of what may be called the Record Office of the Church. It is their business to draw up the reports of all important church functions, such as the enthronements of new popes and public consistories. It is an office of much dignity—as this holder of it seems to be fully conscious, and the prothonotaries rank with bishops in the Church.

1025. AN ITALIAN NOBLEMAN.

Il Moretto (Brescian: 1498–1555). *See under* 299, p. 286. *Room VII.*

A true character portrait, a picture of a soul as well as of a face. It is an Italian nobleman with all the poetry and aspiration of chivalry. On his scarlet cap he bears his proud device—a medallion in gold and enamel of St. Christopher bearing the infant Saviour—the ideal of Christian chivalry: "Inasmuch as ye have done it unto the least of one of these, ye have done it unto me."

1029. THE TEMPLES OF PÆSTUM.

William Linton (British: 1791–1876). *Room XXI.*

"Linton was born at Liverpool, and was at first placed in a merchant's office there, to draw him from his fancy of painting, but to little purpose; he persisted in his choice, and in 1817, having got three landscapes into the Royal Academy exhibition, he was sufficiently encouraged. He made tours in Wales and in the Highlands of Scotland, painting many views. He eventually made several continental excursions, and produced some pictures of the most remarkable places, as this view of 'The Temples of Paestum.' He died in London. He was a member of the Society of British Artists" (Official Catalogue).

Poseidonia (the original Greek name of the place) "was founded in the sixth century before Christ, by colonists from Sybaris. Three centuries later the Hellenic element in this settlement was submerged by a deluge of recurrent barbarism. Under the Roman rule it changed its name to Pæstum, and

was prosperous. The Saracens destroyed it in the ninth century of our era; and Robert Guiscard carried some of the materials of its buildings to adorn his new town of Salerno. Since then the ancient site has been abandoned to malaria and solitude. The very existence of Pæstum was unknown, except to wandering herdsmen and fishers coasting near its ruined colonnades, until the end of the last century. Yet, strange to relate, after all these revolutions, and in the midst of this total desolation, the only relics of the antique city are three Greek temples, those very temples where the Hellenes, barbarised by their Lucanian neighbours, met to mourn for their lost liberty. . . . Beneath the pediment of Pæstum's noblest ruin, I could not refrain from thinking that if the spirits of those captive Hellenes were to revisit their old habitations, they would change their note of wailing into a thin ghostly pæan when they found that Romans and Lucanians had passed away, that Christians and Saracens had left alike no trace behind, while the houses of their own *ἀντήλιοι θεοί*—dawn-facing deities—were still abiding in the pride of immemorial strength. Who knows whether buffalo-driver or bandit may not ere now have seen processions of these Poseidonian phantoms, bearing laurels and chanting hymns, on the spot where once they fell each on the other's neck to weep" (J. A. Symonds: *Sketches and Studies in Italy*).

1030. THE INSIDE OF A STABLE.

George Morland (British: 1763–1804). *Room XVIII.*

Said to be the stable of the "White Lion" at Paddington, an hostelry which was opposite the house where Morland lived for some time, and in which the ne'er-do-weel artist spent many of his days. He came of an artistic family, and it was the absurd way in which his father exploited the boy's precocious talents—alternately confining him closely to work, and indulging him with luxurious living—that sowed the seeds of his future dissipation. During the period of his residence at Paddington "he was visited by the popular pugilists of the day, by the most eminent horse-dealers, and by his never-failing companions, the picture merchants. He was a lover of guinea-pigs, dogs, rabbits, and squirrels; he extended his affection also to asses. At one time he was the owner of eight saddle horses, which were kept at the 'White Lion'; and that the place might be worthy of an artist's stud he painted the sign where they stood at livery with his own hand" (*Alan Cunningham*, ii. 227). Accounts of his queer tastes and low manner of life may be read in several biographies, which came out soon after his death to meet the curiosity for scandals about the artist. He had

married a daughter of the artist, J. Ward, but she separated from him; and after a life of dissipation, duns, and debts, he died in a spunging-house in Coldbath Fields. Morland is one of several cases in the history of art in which a sordid life is combined with lovely work. This picture is sometimes called the painter's masterpiece; but besides mere pictures of animals, he painted many charming domestic scenes, "little idyls of rustic life, which pointed so many of his personally unpractised morals, and adorned so many of his unheeded tales." (For an estimate of Morland on his better side, the reader is referred to Mr. G. H. Boughton's notice in *English Art in the Public Galleries* and Mr. Wedmore's *Studies in English Art*.)

1031. MARY MAGDALENE.

Giovanni Girolamo Savoldo (Brescian: about 1485–1548). *Room VII.*

Savoldo, "an excellent amateur, who was apparently first a pupil of Romanino, then of Giovanni Bellini, and later of Titian" (Morelli: *Borghese Gallery*, p. 246). "He visited Florence in 1508, and we find him enrolled as master in the Painters' Guild there; his stay cannot, however, have been of long duration, as none of his works known to us betray the slightest Florentine influence" (*id. German Galleries*, p. 408). "His works," says Sir F. Burton, "display a distinct individuality, the result of tendencies inherent in his nature. The romantic element, already developed in Venetian art, shows itself strongly in his passion for scenes of early dawn and late sunset and effects of night illuminated by fire. His human types are pleasing with a certain grave dignity. His colouring is on the whole colder than that of his contemporaries of the Veneto-Brescian School, and his flesh tints are adust and sombre, especially in his male figures; nor are his draperies generally brilliant in colour, although he delighted in the sheen of silken stuffs, contrasting it with the kind of twilight which pervades many of his pictures."

"A vein of realism, combined with the mystery of Savoldo's deep colours and half-lights, is seen in the picture of a woman shrouded in a mantle in the National Gallery" (*Layard*, ii. 585). The picture agrees with the description given by Ridolfi of a "Magdalene," "a celebrated work of which there are many copies." A very similar picture, signed with Savoldo's name, is in the Berlin Gallery. The Magdalen is here approaching the sepulchre, before which is a vase of ointment on a square stone—for she had "bought sweet spices, that they might come and anoint him. And very early in the morning, . . . they came unto the sepulchre at the rising of the sun" (Mark xvi. 1, 2). Notice the daring anachronism (cf. p. 282) in the background of Venetian boats, etc.

1032. CHRIST'S AGONY IN THE GARDEN.

Lo Spagna (Umbrian: painted 1503–1530). *Room VI.*

Giovanni di Pietro, called Lo Spagna (the Spaniard), presumably from being a native of Spain (see p. 256), was a pupil of Pietro Perugino—the best, perhaps, of all his pupils who remained untouched by other influences. Observe for the influence of Perugino's teaching the lovely flowers in the foreground and the attitude of the leader of the Roman soldiers on the left (like that of Perugino's Michael in 288).

An angel bearing a chalice flies towards Christ from above ("O my Father, if this cup may not pass away from me, except I drink it, thy will be done"). On the right is Judas with a band of Roman soldiers. On the foreground are the three disciples sleeping ("What! could ye not watch with me one hour? Watch, and pray, that ye enter not into temptation; the spirit indeed is willing, but the flesh is weak").

1033. THE ADORATION OF THE MAGI.

Filippino Lippi (Florentine: 1457–1504). *See under* 293, p. 280. *Room III.*

This picture is often ascribed to Botticelli, from whom Filippino learnt his fondness for the circular form. Every one will recognise too the resemblance to Botticelli in the daintiness of the dresses, the trappings of the horses (especially in the middle of the foreground), and the other accessories (such as the head-dresses of the Magi on the right). Vasari, indeed, says of Filippino that "the ornaments he added were so new, so fanciful, and so richly varied, that he must be considered the first who taught the moderns the new method of giving variety to the habiliments, and who first embellished his figures by adorning them with vestments after the antique." Filippino and later painters give these embellishments to angels as well as to men; and Vasari, it will be seen, considered it altogether an improvement. Some remarks on the other side will be found in *Modern Painters*, vol. ii. pt. iii. sec. ii. ch. v. § 14 ("Of the Superhuman Ideal"). "The ornaments used by Angelico, Giotto, and Perugino (see, *e.g.* VI. 288) are always of a *generic* and *abstract* character. They are not diamonds, nor brocades, nor velvets, nor gold embroideries; they are mere spots of gold or of colour, simple patterns upon *textureless* draperies; the angel wings burn with transparent crimson and

purple and amber, but they are not set forth with peacocks' plumes; the golden circlets gleam with changeful light, but they are not beaded with pearls nor set with sapphires. In the works of Filippino Lippi, Mantegna, and many other painters following, interesting examples may be found of the opposite treatment; and as in Lippi the heads are usually very sweet, and the composition severe, the degrading effect of the realised decorations and imitated dress may be seen in him simply, and without any addition of painfulness from other deficiencies of feeling." In addition to the minor ornamentation, one may notice in this picture the crowded groups of spectators which Filippino was fond of introducing. But so harmoniously are they grouped in six principal groups that the spectator will at first probably be surprised to hear that there are as many as seventy figures in the picture.

1034. THE NATIVITY OF CHRIST.

Sandro Botticelli (Florentine: 1447–1510). *Room III.*

The family surname of Sandro (Alessandro, or Alexander) was Filipepi. "He was apprenticed when a lad to a goldsmith, called Botticello (for he obstinately refused to learn either to read, write, or sum); of which master we know only that he so formed this boy that thenceforward the boy thought it right to be called Botticello's Sandro, and nobody else's (in Italian Sandro di Botticello, abbreviated into Sandro Botticelli).[1] Having learned prosperously how to manage gold, he took a fancy to know how to manage colour, and was put under the best master in Florence, the Monk Lippi." The characteristics of Lippi's art—its union of a buoyant spirit of life and enjoyment with simplicity and tenderness of religious feeling—are seen in the pupil, who, however, added in his turn characteristics of his own, which are noticed under his several pictures. His range of subject was very wide—embracing Venus crowned with roses and the Virgin crowned by Christ, the birth of Love (at Florence) and the birth of the Saviour. Botticelli, says Mr. Ruskin, is "the only painter of Italy

[1] "The early Italian masters felt themselves so indebted to, and formed by, the master-craftsman who had mainly disciplined their fingers, whether in work on gold or marble, that they practically considered him their father, and took *his* name rather than their own; so that most of the great Italian workmen are now known, not by their own names, but by those of their masters (or of their native towns or villages—these being recognised as masters also), the master being himself often entirely forgotten by the public, and eclipsed by his pupil; but immortal *in* his pupil, and named in his name. . . . All which I beg you to take to heart and meditate on concerning Mastership and Pupilage" (*Fors Clavigera*, 1872, xxii. 3, 4).

who understood the thoughts of Heathens and Christians equally, and could in a measure paint both Aphrodite and the Madonna. So that he is, on the whole, the most universal of painters; and, take him all in all, the greatest Florentine workman" (*Fors Clavigera*, 1872, xxii. 2). "By this time he was accounted so good a divine, as well as painter, that Pope Sixtus IV. sent for him to be master of the works in his new (Sistine) chapel. And having thus obtained great honour and reputation, and considerable sums of money, he squandered all the last away; and then, returning to Florence, set himself to comment upon and illustrate Dante. And at this time, Savonarola beginning to make himself heard, and founding in Florence the company of the Piagnoni (Mourners or Grumblers, as opposed to the men of pleasure), Sandro made a Grumbler of himself, being then some forty years old; fell sadder, wiser, and poorer day by day; until he became a poor bedesman of Lorenzo de' Medici; and having gone some time on crutches, being unable to stand upright, died peacefully" (*Ariadne Florentina*, Lecture VI.; *Fors Clavigera*, 1872, xxii. 2-6).

The other pictures by him in the National Gallery (see I. 915 and 275, and in this room 1126) adequately represent his earlier phases; this one completes the story of his life — obviously painted as it is under Savonarola's influence—

> Wrought in the troublous times of Italy
> By Sandro Botticelli, when for fear
> Of that last judgment, and last day drawn near
> To end all labour and all revelry,
> He worked and prayed in silence.
>
> ANDREW LANG: *Ballads and Lyrics, etc.*

The theological symbolism may be seen in the gesture of the divine Child pointing to his mouth—typifying that he was the Word of God. So at the bottom of the picture there are devils running, at Christ's coming, into chinks of the rocks (those who are Christ's must put away "the works of darkness"); whilst the shepherds and angels embracing signify the reconciliation such as Savonarola wished to effect between heaven and earth. On either side of the central group angels are telling the glad tidings "of peace on earth, goodwill towards men." Note the symmetry in this part of the picture: the three Magi on the left, the three shepherds in adoration on the right; and in colour, the red frock of the angel on the right, the red wings on the left. Meanwhile in the sky above is a lovely choir of Botticelli's floating angels, dancing between earth and heaven, on a golden background suffused with light. The introduction in the same picture of the solemn teaching

below, with these beautiful angel forms above, suggests precisely what Mr. Ruskin has defined to be Botticelli's position among pictorial reformers. "He was what Luther wished to be, but could not be—a reformer still believing in the Church; his mind is at peace, and his art therefore can pursue the delight of beauty and yet remain prophetic." "He was not a preacher of new doctrines, but a witness against the betrayal of old ones."

The picture was painted in 1500 (two years after Savonarola's death), as we learn from the inscription at the top in Greek, which being interpreted is, "This picture I, Alexander, painted at the end of the year 1500, in the troubles of Italy, in the half-time after the time during the fulfilment of the eleventh of St. John, in the Second Woe of the Apocalypse, in the loosing of the devil for three years and a half. Afterwards he shall be confined, and we shall see him trodden down, as in this picture."

1035. PORTRAIT OF A YOUNG MAN.

Francia Bigio (Florentine: 1482 1524). *Room I.*

Francesco di Cristoforo Bigi (this picture is signed FRA CP= *Franciscus Cristophori pinxit*), commonly called Francia Bigio, was the son of a weaver at Milan, and "devoted himself to the art of painting, not so much (Vasari tells us) because he was desirous of fame, as that he might thus be enabled to render assistance to his indigent relations." He was at first the pupil of Albertinelli (645, p. 452), and afterwards formed a close friendship with Andrea del Sarto, in conjunction with whom he produced his first important work in 1513. His works in fresco, of which Vasari tells some interesting stories, are at Florence, and show him to have been a successful imitator of his friend. He was also, as we see from this picture, an admirable portrait-painter—an excellence which he owed, says Vasari, to his patient and modest industry.

The young man wears on his breast the cross of the knights of Malta. The letter in his hand bears the date 1514. On the parapet is an inscription: tar: vblia: chi: bien: eima (slowly forgets he who loves well)—

> Dear as remember'd kisses after death,
> And sweet as those by hopeless fancy feign'd
> On lips that are for others; deep as love,
> Deep as first love, and wild with all regret;
> O Death in Life, the days that are no more.
>
> TENNYSON: *The Princess.*

1036. A MAN'S PORTRAIT.

Unknown (Flemish: 15th–16th century). *Room XI.*

A picture, it might be, of Hamlet with the skulls: "That skull had a tongue in it, and could sing once." In his left hand he holds a flower: "there's pansies, that's for thoughts."

1037. WELSH SLATE QUARRIES.

"*Old*" *Crome* (British: 1768–1821). *See under* 689, p. 478. *Room XVIII.*

1038. A SNOW SCENE.

W. Mulready, R.A. (British: 1781–1863). *See under* 393, p. 314. *Room XXI.*

A design for a Christmas Card, it might have been—with the letterpress suggested by the group of rustics in the foreground—

The rich man in his jovial cheer,
Wishes 'twas winter throughout the year;
The poor man 'mid his wants profound,
With all his little children round,
Prays God that winter be not long!

MARY HOWITT.

1039. ON THE SOMERSET DOWNS.

Thomas Barker (British: 1769–1847). *Room XVIII.*

Thomas Barker, commonly known as "Barker of Bath," was the son of a painter who settled in that town. The son found a valuable patron in Mr. Spackman, a coach-builder, who furnished him with means to go to Rome. He afterwards settled in Bath, where his works are still principally to be seen, and where he found ample patronage. Some of his pictures—of landscapes and rustic subjects—attained a wide popularity, and were copied on to pottery, cottons, and linens. He made a fortune, and his chief work is an historical *fresco*, which he painted in his house at Sion Hill, Bath.

1040. A RIVER SCENE.

William J. Müller (British: 1812–1845). *See under* 379, p. 312. *Room XV.*

A scene, apparently in Scotland, "land of the mountain and the flood," very typical of the modern interest in wild and solitary landscape, such as the mediæval painters avoided altogether, or only introduced as scenes of terror or penance,

and not as itself beautiful or conducive to such gently serious thought as the poet finds in—

> The dashing waters when the air is still,
> From many a torrent rill
> That winds unseen beneath the shaggy fell,
> Track'd by the blue mist well:
> Such sounds as make deep silence in the heart,
> For Thought to do her part.
>
> KEBLE: *Christian Year.*

1041. THE VISION OF ST. HELENA.[1]

Paolo Veronese (Veronese: 1528–1588). *See under* 26, p. 117. *Room VII.*

St. Helena, the mother of Constantine, made a pilgrimage to Jerusalem, when a victory was gained by the emperor, to recover the very cross of which she had seen a mysterious symbol. Having reached the sacred city, she caused the soil of Calvary to be excavated, because the Jews were accustomed to bury the instruments of execution upon the spot where they had been used. And there she found three crosses, and that one which was the holy cross was distinguished from the others by the healing of a lady of quality who was sick. The empress divided the true cross into three parts, giving one of them to the Bishop of Jerusalem, and another to the church at Constantinople. The third she brought to Rome, where she built for it the great basilica of S. Croce.

1042. A MAN'S PORTRAIT.

Catharina van Hemessen (Flemish: painted about 1550). *Room VI.*

By a lady artist, herself the daughter of an artist, Jean Sanders, surnamed Van Hemessen from his native village.

1043. GORDALE SCAR, YORKSHIRE.

James Ward, R.A. (British: 1769–1859). *See under* 688, p. 477. *East Staircase.*

A chasm in the limestone cliffs, about a mile from Malham.

[1] There can be little doubt that the design of this picture is derived from an engraving by Marc Antonio (the founder of Italian engraving: 1480–1534).

"I saw it," says Gray, "not without shuddering;" and Wordsworth described it as—

> Gordale chasm, terrific as the lair
> Where the young lions crouch.

Here the artist introduces cattle and deer, to bring out the height of the scar that towers above them.

1044. THE REV. SIR HENRY BATE DUDLEY, BART.

T. Gainsborough, R.A. (British: 1727–1788). *See under* 308, p. 291. *Room XVI.*

The Rev. Henry Bate was born in 1745, and educated at Cambridge. He took the name of Dudley in 1781 on succeeding to some property under an uncle's will. He was a forerunner in the last century of the "church and stage guild." There was, however, in this handsome gentleman more of the stage than of the church. He was originally curate of Hendon, and was a notorious man of pleasure about town—a bruising Christian, who fought duels (over pretty actresses) one moment, and wrote slashing articles the next. He was the first editor of the *Morning Post* (established in 1772), and was the accepted theatrical censor of the day. He was a great friend of Garrick, who sent him in 1775 to Cheltenham to report on Mrs. Siddons. He was himself the writer of some ephemeral plays, as well as of sermons; and charges were made against him of adultery as well as of simony. It was one of his enemies who said of another portrait of him, with a dog, by Gainsborough, that "the man deserved execution and the dog hanging." Dudley, however, was on intimate terms with the Prince Regent, afterwards George IV., by whom he was made a baronet in 1812 and a Prebend of Ely in 1816.

1045. A CANON AND HIS PATRON SAINTS.

Gerard David (Early Flemish: about 1460–1523). *Room XI.*

An admirable work by a painter whose name has only recently come to light. He was born in Oudewater, a small town in the south of Holland, but removed to Bruges, where he became a member of the Painters' Guild, and painted several pictures for the Town Hall. This picture was originally the right wing of the reredos, presented to the collegiate church of St.

Donatian, at Bruges, by Bernardino de Salviatis, canon, who is here represented with his patron saints—St. Bernardino of Siena behind him, St. Donatian in advance of him, and St. Martin to the left. It was St. Martin who shared his cloak with the beggar, and here in the distance to the left—in compliment to the canon's generosity—is a beggar limping towards the group, asking alms. Notice the wood through which he walks. David "was the first painter to think of the shadow-giving nature of trees. Trees had for many years formed a favourite subject for backgrounds, but even by Memlinc they were rather conventionally rendered, one by one, not grouped into woods, and seldom brought into the foreground. Here we have a wood brought near us, with its domed canopy of foliage above, and its labyrinth of trunks buried in sylvan twilight below" (*Conway*, p. 298).

1046. SIGISMONDA AND GUISCARDO.

William Hogarth (British: 1697–1764). *See under* 112, p. 187. *Room XVII.*

A picture with an interesting history. Hogarth had a standing feud with the connoisseurs of his day and their admiration of the old masters. He determined to show that he was as good as they; and when Sir Richard Grosvenor gave him a commission in 1759, he chose for his subject Sigismonda, a picture of whom, ascribed to Correggio, had just sold at an auction for the then high price of £400.[1] The subject is from one of Boccaccio's tales (translated by Dryden), which tells how Sigismonda, the daughter of Tancred, Prince of Salerno, secretly loved and married Guiscardo, a poor but noble youth, page to her father. Tancred, having discovered the union, caused Guiscardo to be strangled, and sent his heart in "a goblet rich with gems and rough with gold" to Sigismonda:—

> Thy father sends thee this to cheer thy breast,
> And glad thy sight with what thou lov'st the best.

[1] Hogarth's contempt was more for the connoisseurs than for the old masters whose names they took in vain. "The connoisseurs and I are at war, you know," he said to Mrs. Piozzi; "and because I hate *them*, they think I hate *Titian*—and let them!" The present case is in point. The Sigismonda sold as a Correggio was really by Furini (one of the "people of importance in their day" in Mr. Browning's *Parleyings*).

Sigismonda accepted the gift and took a poisoned draught; and as she prepared to die, wept over her lover's heart—

> Her hands yet hold
> Close to her heart the monumental gold.

Hogarth took much trouble with his picture—his handsome wife sitting to him, it seems, for Sigismonda, and sent it for his patron's approval. Sir Richard Grosvenor, not liking the picture, shirked out of the bargain on the ground that though it was "striking and inimitable," "the constantly having it before one's eyes would be too often occasioning melancholy ideas to arise in one's mind, which a curtain's being drawn before it would not diminish the least." Hogarth revenged himself in poetry for the insult to his painting: "I own," he wrote—

> He chose the prudent part
> Rather to break his word than heart,
> And yet, methinks, 'tis ticklish dealing
> With one so delicate in feeling.

The picture remained on the artist's hands, and when he died he enjoined his widow not to dispose of it for less than £500. She kept his wish, but at the sale of her effects it fetched only fifty-six guineas. Time, however, has now avenged Hogarth's reverses. It was sold at Christie's in 1807 for 400 guineas—slightly more than the sum paid for the alleged Correggio which it was painted to out-do. It was afterwards bequeathed to the nation, and now hangs, as we see it, opposite to Hogarth's most famous works.

1047. A FAMILY GROUP.

Lorenzo Lotto (Treviso: 1476–1555). *See under* 699, p. 486. *Room VII.*

Portraits of the artist himself, his wife, and two of their children. The pleasant, homely character of the scene is also true to the life. For Lotto, who was one of Bellini's many pupils, was a very upright and Christian man, Vasari says, and was of a very retiring, as well as religious, disposition. Unlike so many of his contemporaries, he never sued the favour of the mighty, but passed the greater part of his long life in the still-

ness of a convent cell, among Dominican monks.[1] When at last he was very old and had almost entirely lost his voice, he was supported by a religious charity, to which he had left his possessions. The peaceful inwardness of Lotto's life was reflected in his art. His portraits "have all that refined, inward elegance of feeling which marks the culminating point in the last stage of progressive art in Italy, and which is principally represented by Leonardo da Vinci, Lotto, Andrea del Sarto, and Correggio; whereas the elegance of Bronzino in Tuscany, and of Parmigiano in North Italy, is an outward affected one, which has nothing to do with the inner life of the person represented, and therefore characterises the first stage of declining art" (*Morelli*, pp. 36-40).

1048. PORTRAIT OF A CARDINAL.

Unknown (Italian: 16th century). *Room XIII.*

Painted on copper. The picture, says *Richter*, p. 104, "seems to be by a Flemish artist, under the influence of late Italian painters. The probability is that it was executed in Italy, and this would add some special interest because it would prove that, as early as the second half of the sixteenth century, painting on copper became known in Italy. No great master of any Italian school has made use of this material, which seems to have been first adopted in the school of Antwerp."

M. Auguste Cartan, of Besançon, in a paper by him in the *Courrier de l'Art* (June 25, 1886), points out the resemblance between this portrait and one, also on copper, in the museum at Besançon, ascribed to Scipione Pulzone, surnamed Gaetano (1550-1558), a painter who has been called "the Van Dyck of the Roman School." A contemporary biographer speaks of Gaetano's portraits as being so conscientious that every hair is painted, and of his skill in rendering various stuffs; both these characteristics may be observed in the present picture. In the same paper M. Cartan identifies the Cardinal as Cardinal Sirleto, Librarian of the Vatican 1570-1585, and tutor of S.

[1] There is a letter extant by Pietro Aretino which throws a pleasant light on Lotto's friendship with Titian. "Titian writes to me from Augsburg," says Aretino to Lotto, "that he embraces and greets you, and he adds, that his delight in seeing his works praised by the emperor would be doubled if he could show them to you, and talk them over with you" (April, 1540).

Carlo Borromeo. There is a bust of Cardinal Sirleto in the church of San Lorenzo at Rome, and M. Cartan declares the resemblance between the bust and this portrait to be unmistakable.

1049. THE CRUCIFIXION.

Unknown (German-Westphaliar : 15th century).
Room X.

A good example of the strength and weakness of this German art. What is good are the clothes, which are very quaint and various. The figures show a ghastly enjoyment of horror and ugliness : notice especially the crucified thief on the left.

1050. A SEA VIEW.

Bakhuizen (Dutch : 1631–1708). *See under* 204, p. 242.
Room X.

1051. OUR LORD, ST. THOMAS, AND ST. ANTHONY.

Unknown (Umbrian : 16th century). *Room VI.*

Our Lord extends his hand and foot to the doubting St. Thomas : "Reach hither thy finger, and behold my hands ; . . . and be not faithless, but believing." To the right, resting his hands on the shoulder of the donor of the picture, is St. Anthony of Padua, another saint who doubted "till"—as the legend (painted by Murillo) describes—"in his arms," so it is told, "The saint did his dear Lord enfold, And there appeared a light like gold From out the skies of Padua."

1052. PORTRAIT OF A YOUNG MAN.

Unknown (Lombard : 15th or early 16th century).
Room IX.

1053. A CHURCH AT DELFT.

Emanuel de Witte (Dutch : 1607–1692). *Room X.*

Witte was a native of Alkmaar, but settled at Delft, where he probably met another architectural painter, Dirk van Delen. "An exact knowledge of perspective, a perfect conception of light and shade, and a delicacy of execution which reveals every detail without degenerating

into dryness, figures well drawn and sufficiently picturesque . . . are the qualities which distinguish his works" (Havard: *The Dutch School*, p. 245). His fondness for church architecture did not conduce to prudence of life, and, overwhelmed with debt, he committed suicide.

Notice the anti-Pauline practice of the worshippers ("Every man praying, having his head covered, dishonoureth his head. But every woman that prayeth with her head uncovered, dishonoureth her head"—1 Corinthians xi. 4, 5). Here it is the women who are "uncovered," the men who are "covered."

1054. A VIEW IN VENICE.

Francesco Guardi (Venetian: 1712–1793). *See under* 210, p. 245. *Room XIII.*

1055. A VILLAGE CARD PARTY.

Hendrick Rokes (surnamed *Sorgh* (Dutch: 1611–1670). *Room X.*

A characteristic panel by an imitator of Teniers. The game rests with the woman, who is not going to play, it would seem, till the score is settled.

1056. "A KISS IN THE CUP."

Hendrick Rokes, surnamed *Sorgh* (Dutch: 1611–1670). *Room X.*

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.

BEN JONSON: *To Celia.*

1057. A RIVER SCENE.

Claude Joseph Vernet (French: 1714–1789). *See under* 236, p. 257. *Room XIV.*

An unimportant picture. The famous series of French seaports which Vernet was summoned by Louis XV. from Rome to paint are to be seen in the Louvre.

1058. VENICE: THE CANAL REGGIO.

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200. *Room XIII.*

One of the principal water-ways, after the Grand Canal, in Venice. The picture is a good instance of this painter's

method of representing water. He "covers the whole space of it with one monotonous ripple, composed of a coat of well-chosen, but perfectly opaque and smooth sea-green, covered with a certain number, I cannot state the exact average, but it varies from three hundred and fifty to four hundred and upwards, according to the extent of canvas to be covered, of white concave touches, which are very properly symbolical of ripple.[1] . . . If it be but remembered that every one of the surfaces of those multitudinous ripples is in nature a mirror which catches, according to its position, either the image of the sky, or of the silver beaks of the gondolas, or of their black bodies and scarlet draperies, or of the white marble, or the green sea-weed on the low stones, it cannot but be felt that those waves would have something more of colour upon them than that opaque dead green. . . . Venice is sad and silent now to what she was in his time; but even yet, could I but place the reader at early morning on the quay below the Rialto, when the market-boats, full-laden, float into groups of golden colour, and let him watch the dashing of the water about their glittering steely heads, and under the shadows of the vine leaves; and show him the purple of the grapes and the figs, and the glowing of the scarlet gourds, carried away in long streams upon the waves; and among them, the crimson fish-baskets, plashing and sparkling and flaming as the morning sun falls on their wet tawny sides; and above, the painted sails of the fishing-boats, orange and white, scarlet and blue,—he would not be merciful to Canaletto any more" (*Modern Painters*, vol. i. pt. ii. sec. v. ch. i. §§ 18, 19).

1059. VENICE: SAN PIETRO IN CASTELLO.

Canaletto (Venetian: 1697–1768). *See under* 127, p. 200.

Room XIII.

A humble church, typical of the humble origin of Venice, a city founded on the sands by fugitives. The church stands on one of the outermost islets, where, in the seventh century, it is said that St. Peter appeared in person to the Bishop of Heraclea, and commanded him to found, in his honour, a church in that spot. "The title of Bishop of Castello was

[1] The visitor should contrast Canaletto's painting of still water with Turner's (see under XXII. 535, p. 399).

first taken in 1091; St. Mark's was not made the cathedral church till 1807. . . . The present church is among the least interesting in Venice; a wooden bridge, something like that of Battersea on a small scale, connects its island, now almost deserted, with a wretched suburb of the city behind the arsenal; and a blank level of lifeless grass, rotted away in places rather than trodden, is extended before its mildewed façade and solitary tower" (*Stones of Venice*, vol. i. Appendix iv.)

1060. TWO VEDETTES ON THE WATCH.

Wouwerman (Dutch: 1619–1668). *See under* 878, p. 549. *Room X.*

1061. DELFT: SCENE OF AN EXPLOSION.

Egbert van der Poel (Dutch: 1621–1664). *Room X.*

One of the many views painted by this artist of the explosion of a powder mill at Delft, October 12, 1654. One might think the mill exploded specially to be painted, so neatly and in order is everything represented.

1062. A BATTLE PIECE.

Unknown (Ferrarese: early 16th century). *Room V.*

1063. A MAN'S PORTRAIT.

Unknown (Flemish: 15th 16th century). *Room XI.*

1064. ON THE RIVER WYE.

Richard Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

1065. SKETCH OF A CORNFIELD.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XVIII.*

1066. ON BARNES COMMON.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XVIII.*

1067. A QUARRY WITH PEASANTS.

George Morland (British: 1763–1804). *See under* 1030, p. 591. *Room XVIII.*

1068. "THE PARSON'S DAUGHTER."

George Romney (British: 1734–1802). *See under* 312, p. 295. *Room XVI.*

This "fancy portrait" has never been certainly identified. There was, however, a miniature by Engleheart, exhibited at the Burlington Fine Arts Club in 1889, which is obviously a portrait of the same lady. That miniature was described as being of "Miss Elizabeth Young (Mrs. Pope)," an actress, who, according to a contemporary writer, "was above the middle height, and altogether finely formed about the neck and shoulders; and though her face was not handsome, it was expressive." If this be a portrait of her, the fancy title given to the picture is not inappropriate; for as a "parson's daughter" should be, she was known to her contemporaries as "a good child, a good wife, a good friend, and a good woman." She died in 1797. But an examination of numerous authentic prints of Mrs. Pope hardly bears out the identification.

1069. THE MYTH OF NARCISSUS.

T. Stothard, R.A. (British: 1755–1834). *See under* 317, p. 298. *Room XVIII.*

The mountain nymph Echo, who had loved the fair Narcissus, listens amongst the trees but hears no voice; whilst Naiads and Dryads (nymphs of the river and the forest) find not the lovely boy, but the flower into which he was changed. the—

> . . . narcissi, the fairest amongst them all,
> Who gaze on their eyes in the stream's recess
> Till they die of their own dear loveliness.
>
> SHELLEY: *The Sensitive Plant.*

1070. CUPIDS PREPARING FOR THE CHASE.

T. Stothard, R.A. (British: 1755–1834). *See under* 317, p. 298. *Room XVIII.*

"Stothard's children, whether real or mythologic, are almost always delightful, and designed with an intimate knowledge and affection. See the fresh vivacity of this Cupid

sounding his horn; the earnest and boyish sturdiness of the little fellow with his long staff behind him; the grip which the curly-headed boy in front has of the dog's neck—it is all bold, simple, and alive: while in the city, on a hill in the distance, is the touch of poetic colour and mysterious suggestion that lifts the whole scene into the region of romance" (F. Sitwell, in *English Art in the Public Galleries*, p. 51).

1071. A ROCKY RIVER SCENE.

Richard Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

Something of the "idealising" which distinguishes Wilson's landscapes may be seen in this little picture. It is a rocky river scene, yet the "river is not a mountain stream, but a classical stream, or what is called by head gardeners a 'piece of water.'"[1]

1072, 1073. THE EARL OF CHATHAM'S LAST SPEECH.

J. S. Copley, R.A. (British: 1737–1815). *See under* 100, p. 178. *Room XVIII.*

These two sketches in monochrome are preparatory studies for the large picture above (100).

1074. AN OYSTER SUPPER.

Dirk (brother of Frans) Hals (Dutch: 1589–1656). *Room XII.*

1075. VIRGIN AND CHILD, ST. JEROME, AND ST. FRANCIS.

Perugino (Umbrian: 1446–1523). *See under* 288, p. 275. *Room VI.*

A very "Peruginesque" example—full, that is, of the peculiar sentiment and apparent affectation which caused Goldsmith to make the admiration of him the test of absurd connoisseurship.[2] But "what is commonly thought affected in his

[1] *Catalogue of the Turner Gallery*, p. 6, where, in describing Turner's "View in Wales" (466, now at Stoke-upon-Trent), Mr. Ruskin remarks that the view is "idealised and like Wilson, and therefore has not a single Welsh character."

[2] "Upon asking how he had been taught the art of a *cognoscento* so very suddenly, he assured me that nothing was more easy. The whole

design," says Mr. Ruskin, "is indeed the true remains of the great architectural symmetry which was soon to be lost, and which makes him the true follower of Arnolfo and Brunelleschi," the great Florentine builders (*Ariadne Florentina*, § 72).

The history of this picture affords a good instance of that enrichment of the National Gallery with "graceful interludes by Perugino," saved from "the wreck of Italian monasteries," of which Mr. Ruskin speaks in his preface (p. viii.) It was painted by Perugino in 1507, and passed into the possession of some monks in Perugia. They sold it, with the chapel in which it was placed, to the Cecconi family, from whom it passed by inheritance to the family Della Penna. In 1822 the head of this family removed it to his palace, leaving a copy of it in its place in the church, and in 1879 the picture itself was bought from the Baron della Penna for the Nation.

1076. PORTRAIT OF A YOUNG MAN.

Unknown (British School). *Room XVII.*

Supposed to be the poet Gay, the author of the *Fables* and the *Beggar's Opera*. "In the portraits of the literary worthies of the early part of last century, Gay's face is the pleasantest perhaps of all. It appears adorned with neither periwig nor night-cap (the full dress and *négligé* of learning, without which the painters of those days scarcely ever portrayed wits), and he laughs at you over his shoulder with an honest boyish glee —an artless sweet humour. . . . Happy they who have that sweet gift of nature! It was this which made the great folks and court ladies free and friendly with John Gay—which made Pope and Arbuthnot love him, and melted the savage heart of Swift when he thought of him" (Thackeray's *English Humourists*).

1077. ALTAR-PIECE (dated 1501).

Ambrogio Borgognone (Lombard: about 1455–1523).
See under 298, p. 286. *Room IX.*

A picture of the "man of sorrows." On either side of the infant Christ are shown the scenes of his suffering—

secret consisted," Goldsmith said, "in strict adherence to two rules: the one, always to observe that the picture might have been better if the painter had taken more pains; and the other to praise the works of Pietro Perugino" (*Vicar of Wakefield*, ch. xx.)

In stature grows the Heavenly Child,
With death before his eyes;
A Lamb unblemished, meek and mild,
Prepared for sacrifice.

For sacrifice—but also for redemption, and so above the throne are the angels of God, playing the glad music of death swallowed up in victory. In the right-hand compartment is Christ bearing his cross; in the left his agony in the garden. The three disciples are here crouched asleep lower down, and behind a wall are the Roman soldiers, whilst from above an angel brings a cup with a cross, two spears, and a crown of thorns in it: "Father, if thou be willing, remove this cup from me: nevertheless, not my will, but thine be done. And there appeared an angel unto him from heaven, strengthening him" (Luke xxii. 42, 43).

1078. THE DEPOSITION FROM THE CROSS.

Unknown (Early Flemish: 15th century). *Room XI.*

1079. THE ADORATION OF THE MAGI.

Unknown (Early Flemish: 15th century). *Room XI.*

"The National Gallery possesses one of the best of David's authenticated works (1045, p. 599), and a comparison between it and the "Adoration of the Magi," numbered 1079, goes far to prove them to be by one hand. Compare, for instance, the figure of the beggar in the one picture with that of St. Joseph, in shadow behind the Virgin, in the other. And the evidence of style is confirmed by a curious discovery that I happened to make one bright day, when the glass was off the latter picture. Low down in the left-hand corner the word OUVVATER is written in a way that precludes the notion of forgery, for it has been scratched with, perhaps, the butt end of a brush, while the paint was still wet, so that the red under-painting shows through the letters. David was born at Ouwater, or Oudewater, about 1450, and did not migrate to Bruges till 1481" (Armstrong: *Notes on the National Gallery*, p. 29).

1080. HEAD OF JOHN THE BAPTIST.

Unknown (School of the Lower Rhine: 15th century). *Room XI.*

The introduction of children's faces—in the character of mourning angels—to so ghastly a subject is very characteristic of the love of horror common to the Flemish and German Schools.

1081. A MAN AT PRAYER.

Unknown (Early Flemish: 15th century). *Room XI.*

Probably a portrait of the donor of an altar-piece, of which this picture formed one compartment.

1082. THE VISIT OF THE MADONNA TO ST. ELIZABETH.

Joachim Patinir (Early Flemish: died 1524). *See under* 715, p. 490. *Room XI.*

1083. CHRIST CROWNED WITH THORNS.

Unknown (Early Flemish: 15th century). *Room XI.*

1084. THE FLIGHT INTO EGYPT.

Joachim Patinir (Early Flemish: died 1524). *See under* 715, p. 490. *Room XI.*

1085. VIRGIN AND CHILD.

Unknown (School of the Lower Rhine: 15th century). *Room XI.*

A picture of the same school as 706, p. 488, but the Flemish influence is here more discernible. In the background is a church lighted from within. The heads are very ugly (notice the saint in the left compartment), but the execution, especially of the accessories, is very delicate.

1086. CHRIST APPEARING AFTER HIS RESURRECTION.

Unknown (Early Flemish: 15th century). *Room XI.*

Notice the empty tomb, visible through the half-opened door in the background—with the Roman soldier asleep beside, and an angel above it.

1087. THE MOCKING OF CHRIST.

Unknown (Early German: 15th century). *Room XI.*

Mr. Conway (p. 202) says of the Lyversberg Passion what is equally applicable to this picture, and indeed to most of the German art of the same period (*cf. e.g.* 1049, p. 603). "The Passion, as conceived by this painter, was a scene for the display of brutality rather than the exhibition of heroism. The enduring Christ is not the subject of the pictures, but the torturing villains that surround him. The figure of Christ does not dominate the rest; the vile element seems always victorious."

1088. THE CRUCIFIXION.

Unknown (German School: 16th century). *Room XI.*

An altar-piece in three compartments. On the side panels are two figures, probably the donor and his wife, kneeling.

1089. MADONNA AND CHILD WITH ST. ELIZABETH.

Unknown (Early Flemish: 15th century). *Room XI.*

1090. PAN AND SYRINX.

François Boucher (French: 1704–1770). *Room XIV.*

A good example of the sensual art of the time, by an artist who was the idol of his day, and made an enormous income out of his popularity.[1] For another version of the same subject see X. 659, p. 459.

1091. THE VISION OF EZEKIEL.

P. F. Poole, R.A. (British: 1806–1879). *Room XXI.*

Paul Falconer Poole was born at Bristol, and was strictly self-taught. "A self-taught painter," said Constable, "is one taught by a

[1] Mr. Austin Dobson (*Old World Idylls*) says of Boucher's art that he—

> Made of his work a languid Maying,
> Filled with false gods and muses misbegot;—
> A Versailles Eden of cosmetic youth,
> Wherein most things went naked, save the Truth.

very ignorant person"; and to this cause must be attributed the faultiness in the execution of Poole's pictures—his claim to distinction resting rather on the ambitious flights of his fancy. He passed through many hardships in early life, but ultimately attained much success. He first exhibited at the Academy in 1830, was elected A.R.A. in 1846, and R.A. in 1860.

"And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness *was* about it, and out of the midst thereof as the colour of amber . . . *came* the likeness of four living creatures" (Ezekiel i. 4, 5).

Of this picture, which was exhibited at the Royal Academy in 1875 at the same time as one by Mr. G. F. Watts, called "Dedicated to all the Churches," Mr. Ruskin said: "Here at least are pictures meant to teach. . . . Though this design cannot for a moment be compared with the one just noticed (Mr. Watts's) in depth of feeling, there is yet, as there has been always in Mr. Poole's work, some acknowledgment of a supernatural influence in physical phenomena, which gives a nobler character to his storm-painting than can belong to any mere literal study of the elements. But the piece is chiefly interesting for its parallelism with that "Dedicated to all the Churches" in effacing the fearless realities of the elder creed among the confused speculations of our modern one. . . . The relation between this gray and soft cloud of visionary power (in Mr. Watts's picture) and the perfectly substantial, bright, and near presence of the saints, angels, or deities of early Christian art, involves questions of too subtle interest to be followed here; but in the essential force of it, belongs to the inevitable expression, in each period, of the character of its own faith. The Christ of the thirteenth century was vividly present to its thoughts, and dominant over its acts, as a God manifest in the flesh, well pleased in the people to whom He came; while ours is either forgotten; or seen, by those who yet trust in Him, only as a mourning and departing ghost. . . . (So with regard to this picture) the beasts in Raphael's vision of Ezekiel are as solid as the cattle in Smithfield; while here, if traceable at all in the drift of the storm-cloud (which it is implied was all that the prophet really saw), their animal character can only be accepted in polite compliance with the prophetic impression, as the weasel by Polonius. And my most Polonian courtesy fails in deciphering the second of the four—not living—creatures" (*Academy Notes*, 1875, pp. 10-12).

1092. ST. SEBASTIAN.

Zaganelli (Ferrarese: about 1500). *Room VI.*

The only known work by a master who signs himself Bernardino (of) Cotignola (in the Duchy of Ferrara). He was a brother of Francesco Zaganelli, and is believed to have worked towards the end of the fifteenth and the beginning of the sixteenth century. For the story of St. Sebastian, see under 669, p. 466.

1093. OUR LADY OF THE ROCKS.

Leonardo da Vinci (Florentine: 1452–1519). *Room I.*

Leonardo, of Vinci (a town in the Val d'Arno below Florence), has been called from the many-sidedness of his effort the Faust of the Renaissance. He was painter, poet, sculptor, architect, mechanist, mathematician, philosopher, and explorer. He also studied botany and anatomy (there is a collection of his anatomical studies in the Royal Library at Windsor), and was an admirable extempore performer on the lyre. In a letter addressed to Ludovico il Moro, Prince of Milan, in whose service he lived for sixteen years (1483-1499), he enumerates as his chief qualification his skill in military engineering, and throws in his art as an incidental accomplishment. "I will also undertake any work in sculpture, in marble, in bronze, or in terra cotta; likewise in painting I can do what may be done as well as any man, be he who he may." In addition to all this, he was the first scientific writer on his art, and his *Treatise on Painting* is still an accepted handbook. To this marvellous intellectual alertness he added great personal beauty ("the radiance of his countenance, which was splendidly beautiful, brought cheerfulness," says Vasari, "to the heart of the most melancholy") and great physical strength. He could bend a door-knocker, we are told, or a horse-shoe as if it were lead. Besides his physical strength Vasari mentions his kindness and gentleness, and tells us how he would frequently buy caged birds from the dealers, in order to give them back their liberty. This extraordinary man was the son of a peasant-mother, Caterina, and was born out of wedlock, his father being a Florentine notary; and amongst Leonardo's manuscripts is a record of a visit to Caterina in the hospital, who soon after his father's death had married in her own station, and of expenses paid for her funeral. Finally, to complete the marvel, Leonardo was left-handed. He paid, however, the penalty of greatness in undertaking more than he could fulfil. He went once to Rome, but the Pope, Leo X., offended him by exclaiming, "Ah! this man will never do anything; he thinks of the end before the beginning of his work." (He had made elaborate preparations for varnishing his picture before he began it.) Many of his works were thus unfinished, and others, owing to premature experiments in material, are ruined—especially his famous Last Supper at Milan, of which there is an original drawing at

the Royal Academy. "Leonardo's oil painting," says Mr. Ruskin, "is all gone black or to nothing."[1]

In the history of painting Leonardo stands out as the great master of light and shade ("chiaroscuro"). There are "three methods of art, producing respectively linear designs, effects of light, and effects of colour. In preparing to draw any object, you will find that practically you have to ask yourself, "Shall I aim at the colour of it, the light of it, or the lines of it? The best art comes so near nature as in a measure to unite all. But the best art is not, and cannot be, as good as nature; and the mode of its deficiency is that it must lose some of the colour, some of the light, or some of the delineation. And in consequence, there is one great school which says, 'We will have delineation, and as much colour and shade as are consistent with it.' Another, which says, 'We will have shade, and as much colour and delineation as are consistent with it.' The third, 'We will have the colour, and as much light and delineation as are consistent with it.' The second class, the Chiaroscurists, are essentially draughtsmen with chalk, charcoal, or single tints. Many of them paint, but always with some effort and pain. Leonardo is the type of them" (Compressed from *Ariadne Florentina*, §§ 18-21).

This picture, which was bought in 1880 for £9000 from Lord Suffolk, is possibly the original of the celebrated "Vierge aux Rochers" in the Louvre. It corresponds precisely with the description given by Lomazzo (1584) of a painting by Leonardo then at Milan; whereas the Louvre picture shows an essential variation from that description. "It should be observed," says the Official Catalogue, "that in our picture the ill-drawn gilt *nimbi* over the heads of the three principal figures, as well as the clumsy reed cross which rests on St. John's shoulder, are additions of a comparatively late period, probably of the 17th century." For the rest, the picture is entirely characteristic of the master's effects of light and shade, and of his grace and refinement in delineation. It is characteristic also of his deficiency in one branch of art: he did nothing to advance the study of landscape. "In realisation of detail he verges on the ornamental; in his rock outlines he has all the deficiencies and little of the feeling of the earlier men. The rocks are grotesque without being ideal, and extraordinary without being impressive." (*Modern Painters*,

[1] "Because Leonardo made models of machines, dug canals, built fortifications, and dissipated half his art-power in capricious ingenuities, we have many anecdotes of him;—but no picture of importance on canvas, and only a few withered stains of one upon a wall" (*Queen of the Air*, § 157).

vol. i. pt. ii. sec. i. ch. vii. § 13; *Edinburgh Lectures on Architecture and Painting*, p. 157).

The Virgin Mary holds forward the young St. John for her own child to bless, an angel behind him uplifting his baby fingers in the attitude of benediction. D. G. Rossetti, adding to the picture a beautiful thought of his own, has suggested that in the valley of the shadow of death the Virgin brings the soul of a dead child for her son's blessing (see an interesting discussion of "The Louvre Sonnets of Rossetti," by W. M. Hardinge, in *Temple Bar*, March 1891):—

Mother, is this the darkness of the end,
The Shadow of Death? and is that outer sea
Infinite imminent Eternity?[1]
And does the death-pang by man's seed sustain'd
In Time's each instant cause thy face to bend
Its silent prayer upon the Son, while he
Blesses the dead with his hand silently
To his long day which hours no more offend?
Mother of grace, the pass is difficult,
Keen as these rocks, and the bewildered souls
Throng it like echoes, blindly shuddering through.
Thy name, O Lord, each spirit's voice extols,
Whose peace abides in the dark avenue
Amid the bitterness of things occult.

D. G. Rossetti: *Sonnets and Ballads.*

1094. PORTRAIT OF A MAN.

Ascribed to Sir Antonio More (Flemish: 1512–1578).
Room XI.

Antonij Moro (commonly known in this country as Sir Antonio More, although, when and by whom he was knighted does not appear) succeeded Holbein as the principal portrait painter settled in England. He was in Queen Mary's service 1554-1558. "More's style," it has been said, "so much resembles that of Holbein as to frequently create a doubt to which of them a portrait is to be attributed; but he is not so clear and delicate in his colouring, perhaps from having painted so much in Spain, as that master." Finally he settled at Brussels. He studied first under Schorel (720, p. 492) and afterwards in Italy.

[1] Mr. Ruskin speaks under the head of typical beauty (of beauty, that is, as typical of divine attributes) of the absolute necessity in pictures for some suggestion of infinity. "Escape, Hope, Infinity, by whatever conventionalism sought, the device is the same in all, the instinct constant" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. v. §§ 7, 8).

1095. PORTRAIT OF ANNA MARIA SCHURMANN.

Jan Lievens (Dutch: 1607–1674). *Room X.*

Lievens "was a comrade of Rembrandt, but conceived a strong admiration for Van Dyck, traces of which are to be found in his portraits" (Havard: *The Dutch School*, p. 115).

This lady (born at Cologne in 1607) was one of the most remarkable personages of her time. So great was the renown of her learning that Queen Christina of Sweden went to visit her. She was familiar with German, Dutch, French, Italian, and English; and was a good scholar in Latin, Greek, Hebrew, Syriac, Arabic, and Ethiopic. She corresponded with some of the most erudite men of the day, and excelled in many of the fine arts. Late in life she fell under the influence of the noted Pietist leader, Jean de la Badie, whose cause she persuaded the Princess Palatine Elizabeth to espouse. After his death (in 1674) she collected his disciples at Wierwerd, where she herself died four years later in complete destitution.

1096. A HUNTING SCENE.

Jan Baptist Weenix (Dutch: 1621–1660). *Room X.*

This picture, formerly ascribed in the Official Catalogue to the younger Weenix (see 238, p. 257), is now given to his father, "whose name," says Mr. Armstrong (*Notes on the National Gallery*, p. 39), "appears upon it, and whose hand all over it."

The characteristic "note" of vulgarity in Dutch art comes out sharply in the choice of incident in this picture. No painter with any true feeling for animals, or any fine zest for sport, could select the moment when his sportsman becomes a butcher, or make the principal incident in "a hunting scene" the cutting up of a dead deer.

1097. A LANDSCAPE.

Unknown (British School). *Room XVII.*

Attributed, when presented by the trustees of the British Museum, to Wilson (see under 108, p. 181).

1098. VIRGIN AND CHILD.

Bartolommeo Montagna (Venetian: died 1523). *See under* 802, p. 526. *Room VII.*

1100. A SCENE IN A PLAY.

Pietro Longhi (Venetian: 1702–1762). *Room XIII.*

Pietro Longhi, who studied in Bologna, but afterwards settled in his native Venice, was one of the four masters who made a partial revival of Venetian painting in the eighteenth century—the other three being Tiepolo (1692-1769, see p. 673), Canaletto (1697-1768, see p. 200), and Guardi (1712-1793, see p. 245). Longhi represented the Vanity Fair of Venice at his epoch with fidelity and kindly feeling. He has been called "the Italian Hogarth," but he is greatly inferior in every respect to that painter. Moreover he was not a satirist like Hogarth, and there is more truth in the description of him as "the Goldoni of painters"—Goldoni, the popular playwright, with whom Longhi was nearly contemporary, and who, like him, just reflects "the shade and shine of common life, nor renders as it rolls grandeur and gloom."[1] He was the son of a goldsmith, and as a lad showed unusual skill in designs for ornamental plate: hence the affectionate partiality in his pictures for the minutest details of decorative furniture, dress, and articles of luxury.

The engraved portrait on the wall is inscribed "Gerardo Sagredo di Morei," and perhaps the picture is a group of the Sagredo family, for whose palace in Venice Longhi painted some frescoes in 1734. The family preferred, perhaps, to be taken in the characters of a scene in a play of Goldoni's or some other popular writer—just as in the "Vicar of Wakefield" they resolved to be drawn together, in one large historical piece. "This would be cheaper, since one frame would serve for all, and it would be infinitely more genteel; for all families of any taste were now drawn in the same manner."

[1] "Longhi used to tell Goldoni that they were brethren in art. Longhi surveyed human life with the same kindly glance and the same absence of gravity or depth of intuition as Goldoni. They both studied nature, but nature only in her genial moods. They both sincerely aimed at truth, but avoided truths which were sinister or painful." (J. A. Symonds, "Pietro Longhi," in the *Century Guild Hobby Horse*, April 1889).

1101. MASKED VISITORS AT A MENAGERIE.

Pietro Longhi (Venetian: 1702–1762). *See under* last picture. *Room XIII.*

A characteristic glimpse of Venetian life a hundred years ago. "At that time," it has been said, "perhaps people did not amuse themselves more at Venice than elsewhere, but they amused themselves differently. It is this seizing on peculiarities, on local and characteristic details, that makes Longhi's little canvases so curious." Here he shows us two ladies in dominoes, escorted by a cavalier, at a menagerie. The trainer exhibits a rhinoceros to them.

1102. THE CHEVALIER ANDREA TRON.

Pietro Longhi (Venetian: 1702–1762). *See under* 1100, p. 618. *Octagon Room.*

The portrait of "a procurator of St. Mark's," a dignity in the Venetian State second only to that of Doge. The procurators were charged with the legal administration of all the affairs of St. Mark's, and their official palaces (the Procuratie) adjoined the church. They were further charged with the care of orphans, and with the administration of others who cared to put themselves "in chancery." The office was thus not unlike that of an English Lord Chancellor, and there is a "grandmotherliness" about this procurator that makes one think he must have discharged some of his duties well. The broad golden stole over his shoulder shows him to have been also a knight of the order of the *Stola d'Oro*, as the Procurator's stole was of crimson velvet.

1103. VIRGIN AND CHILD, WITH SAINTS.

Fiorenzo di Lorenzo (Umbrian: 1472–1521). *Room VI.*

These are the dates not of his birth and death (which are unknown), but of the earliest and latest events recorded of him. In 1472 he was commissioned to paint an altar-piece, and was elected a member of the Town Council of Perugia. In 1521 he was commissioned to value some works by another painter. The resemblance of his style to that of Benozzo Gozzoli may be seen by comparing II. 283. See also *Morelli*, p. 263.

The accompanying figures are—in front of the throne, St. Francis (on the right of the Child), St. Bernardino, a saint of Siena (on the left), and in smaller size the donor of the altar-piece; in the left-hand compartment St. John the Baptist; and in the right-hand one St. Bartholomew, carrying his familiar attribute—a blood-stained knife, the instrument of his martyrdom.

1104. THE ANNUNCIATION.

Giannicola Manni (Umbrian: 1475–1544). *Room VI.*

Notice the quaint "arabesques" on the Virgin's prie-dieu, or praying-stool; they are characteristic of this painter, in other things a close imitator of Perugino. Manni painted chiefly at Perugia, of which town he was a magistrate.

1105. THE PROTHONOTARY-APOSTOLIC, JULIANO.

Lorenzo Lotto (Treviso: 1476–1555). *See under* 699 and 1047, pp. 486, 601. *Room VII.*

See for the subject under 1024 above.

1106. THE RESURRECTION.

Francesco Mantegna (Paduan: about 1470–1517). *See under* 639, p. 451. *Room VII.*

1107. THE CRUCIFIXION.

Niccolò da Foligno[1] (Umbrian: about 1430–1492). *Room VI.*

The pietism, characteristic of the Umbrian School generally, is conspicuous in Niccolò, of whom Vasari remarks that "the expression of grief in his angels, and the tears they shed, are so natural that I do not believe any artist, however excellent he might be, could have done it much better." In this picture the artist seems to revel in the depiction of emotion, and (as it were) in "piling up the agony." There is the same

[1] He is often called Niccolò *Alunno*. The origin of this mistake, made first by Vasari, is that on one of his pictures he is described as "Nicolaus *alumnus* Foligniae" (Niccolò, a native, or alumnus, of Foligno).

pleasure here in the use of a new gift—that of expressing emotion—as in III. 583, p. 423, in that of expressing perspective.[1] The central scene of the Crucifixion is surrounded by the Agony in the Garden, Christ bearing his Cross, the Descent from the Cross, and the Resurrection. Note as characteristic of the *genius loci* in the Umbrian School that St. Francis of Assisi is kneeling at the foot of the cross.

The acquisition of this picture by the National Gallery (in 1881) had a curious history. It was formerly in the convent of Santa Chiara at Aquila, and on the suppression of the convent became the property of the State. But by the Archbishop's orders it was successfully secreted. On his death, some years later, it was conveyed to the house of one of the canons of the cathedral, by whom it was sold to a dealer in Rome. The dealer made a good thing out of it; he bought it for £260, and sold it (with another small picture) to our National Gallery for £1200. The Italian Government instituted a prosecution for theft, which, however, was subsequently dropped for civil proceedings for damages against all the persons concerned, "except the Englishman who, it is believed, bought the picture in good faith."

1108. THE VIRGIN ENTHRONED.

Unknown (Sienese School: late 15th century). *Room II.*

1109. THE MARRIAGE OF THE VIRGIN.

Niccolo Buonaccorso (Sienese: died 1388). *Room II.*

"Remarkable, amongst other things, for the wonderful elaboration of the gold ornaments on the dresses, and the attempt to give an Oriental character to the scene by the introduction of the palm-tree, the carpet, and the dark-faced player on the kettledrums. It is interesting also for its notes from real life in the figure of the child, the faces of some of the spectators in the background, the window-openings with their poles, the figures on the right under the blind, and the flower-pot on the sill on the left" (Monkhouse: *The Italian Pre-Raphaelites*, 1887, p. 17).[2]

[1] *Morelli*, p. 259, remarks too on Niccolò's "tendency to exaggeration which marks the inhabitant of a small provincial town."

[2] Elsewhere referred to as *Monkhouse*.

1110. THE SPIRITUAL FORM OF PITT GUIDING BEHEMOTH.

William Blake (British: 1757–1827). *Room XVIII.*

William Blake is one of the most original figures in the history of British Art. In the first place he was a poet as well as a painter. Many of his lyrics are of singular and striking beauty; and some of his other poems "have much more than merit; they are written with absolute sincerity, with infinite tenderness, and, though in the manner of them diseased and wild, are in verity the words of a great and wise mind, disturbed, but not deceived, by its sickness; nay, partly exalted by it, and sometimes giving forth in fiery aphorism some of the most precious words of existing literature." Not only, however, was Blake, like Rossetti, a poet as well as a painter, but in his best-known productions, beginning with the *Songs of Experience*, he combined the verse and design in an entirely original way—which was revealed to him, he says, by his brother Robert in a vision of the night. Rising in the morning, Blake sent out his wife with the only half-crown they possessed to buy materials. "On small plates of copper, and with the stopping-out varnish of engravers, he wrote the verses, and outlined the designs which occasionally intermingled with the text. The rest of the surface was then eaten away with acid, leaving the text and outlines in relief. From these he took impressions in any tint he chose, using colours ground by himself in common glue. He taught his wife to help him in the process, and even to aid him in illuminating the designs after the original drawings. She further performed the part of bookbinder. Copies of this little work are now rare. But those who may have the good fortune to see a fine example of it, coloured by Blake's own hand, cannot but be carried away by the prismatic beauty of each page" (Official Catalogue). Of the beauty of the book these pictures unfortunately give little idea. The "Pitt," however, is a fair example of the third great point which distinguishes Blake—namely, his weird power of imagination. The neglect and poverty to which, as we have seen, was due the unique beauty of his illustrated poems, were here disastrous to his effectiveness as an artist. The question has often been debated whether or not Blake was insane. He was undoubtedly insane in the sense that he lived in "a conscientious agony of beautiful purpose and warped power." He was "driven into discouraged disease by his isolation, and found refuge for an entirely honest heart from a world which declares honesty to be impossible, only in a madness nearly as sorrowful as its own—the religious madness which makes a beautiful soul ludicrous and ineffectual" (*Eagle's Nest*, § 21; *Fors Clavigera*, 1877, p. 32; *Queen of the Air*, § 159; *Modern Painters*, vol. iii. pt. iv. ch. xvi. § 10 *n.*; and *Cestus of Aglaia*, *in O.O.R.*, i. 448).

It is, however, the taint of insanity thus engendered which gives its piquancy to Blake's career, and has in those days provided food for

the cult that has sprung up about him. He was the son of a hosier, who kept shop at 28 Broad Street, Golden Square, and his father encouraged his early love for art by sending him to a drawing school in the Strand. When fourteen he was apprenticed to an engraver, Basire, with whom he remained for seven years. He then set to work on his own account, engraving for publishers, and occasionally sending pictures, which were exhibited, but not sold, to the Academy. In 1799 he was introduced to Cowper's friend, Hayley, who lent him a cottage at Felpham, near Bognor, where he spent four happy years. On his return to London he found but deepening neglect—only occasionally relieved by gleams of patronage from friends, such as Dr. Bell, and John Linnell, the artist. He died in great poverty in lodgings at 3 Fountain Court, Strand. From his early youth he had been a seer of visions and a dreamer of dreams. Walking in Peckham Rye, when he was only eight or ten, he "looked up and saw a tree filled with angels." Amongst the tombs of Westminster Abbey the ghosts of departed kings and heroes appeared to him in vision. When he walked in the garden at Felpham by night he saw "a fairy funeral"—"a procession of creatures of the size and colour of green and gray grasshoppers, bearing a body laid out on a rose leaf." "Dear Sculptor of Eternity," so he writes to Flaxman from Felpham, "Heaven opens here on all sides her golden gates; her windows are not obstructed by vapours; voices of celestial inhabitants are here distinctly heard." It is easy to understand how a mind, attuned like this, became in the midst of a perverse and unsympathetic world more and more thrown in upon itself, and how its imaginations more and more overpowered a plastic faculty which had received little training and less appreciation; so that in the end Blake as artist "produced, with one only majestic series of designs from the Book of Job, nothing for his life's work but coarsely iridescent sketches of enigmatic dream" (*Ariadne Florentina*, Appendix, p. 240). At least one other thing, however, we owe to Blake—the example of a pure-hearted and single-minded life, such as can hardly be paralleled in the history of art. He was hot-tempered, but forgiving; unrecognised, but uncomplaining. He had to make many an unsuccessful application to publishers and patrons. "Well, it is published elsewhere," he would quietly say, "and beautifully bound." The fortune of life, as the world counts, was all against him. But his own reckoning was very different. There is a pretty story of a rich lady who once brought her daughter to see him. The old man stroked her hair, and said, "May God make this world to you, my child, as beautiful as it has been to me!" He had no children of his own, but the devoted sympathy of his wife sustained him to the end. When he was dying his eyes rested on her. "Stay!" he cried, "keep as you are! you have been ever an angel to me: I will draw you!" and so he died, singing songs to his Maker so sweetly that when she stood to hear him he looked upon her most affectionately and said, "My beloved, they are not *mine*. No! they are nôt mine."

To understand this "iridescent sketch of enigmatic dream," one must refer to the description which Blake himself gave of it when he exhibited it with other pictures—"Poetical and Historical Inventions"—in 1809. It was a companion picture to the "Spiritual Form of Nelson guiding Leviathan," and Blake said of them in his Descriptive Catalogue: "Clearness and precision have been the chief objects in painting these pictures. . . . (They are) a proof of the power of colours unsullied with oil or with any cloggy vehicle. . . . Oil, being a body itself, will drink or absorb very little colour, and changing yellow, and at length brown, destroys every colour it is mixed with, especially every delicate colour. . . . This is an awful thing to say to Oil Painters; they may call it madness, but it is true. . . . One convincing proof among many others that these assertions are true is, that real gold and silver cannot be used with oil, as they are in all the old pictures and in Mr. B.'s frescoes." Here, then, we see the first point of view from which the artist means us to look at this picture. We are to look at it as a piece of decorative colour. The picture has probably changed a good deal since it left "Mr. B.'s" studio, the gold having scaled off in places. But it is still possible to admire the green and gold tones of Pitt's robe, catching here and there a red reflection from the flames that rise round and behind Behemoth; the flash of red and gold in the nimbus; and the iridescent colour with which the monster's head is illuminated. "In expressing conditions of glaring and flickering light, Blake is greater than Rembrandt" (*Elements of Drawing*, Appendix, ii. p. 352). But the picture is an "enigmatic dream" as well as an "iridescent sketch." The Spiritual Forms of Pitt and Nelson are "compositions of a mythological cast," said Blake in his Catalogue, "similar to those Apotheoses of Persian, Hindoo, and Egyptian Antiquity which are still preserved on rude monuments, being copies from some stupendous originals now lost, or perhaps buried till some happier age. The Artist having been taken in vision into the ancient republics, monarchies, and patriarchates of Asia, has seen those wonderful originals, . . . from which the Greeks and Hetrurians copied Hercules Farnese, Venus of Medicis, Apollo Belvedere, and all the grand works of ancient art. They were executed in very superior style to those justly admired copies, being with their accompaniments terrific and grand in the highest degree. The Artist has endeavoured to emulate

the grandeur of those seen in his vision, and to apply it to modern Heroes, on a smaller scale. . . . Those wonderful originals seen in my visions were some of them one hundred feet in height; some were painted as pictures, and some carved as basso-relievos, and some as groups of statues, all containing mythological and recondite meaning, where more is meant than meets the eye. The Artist wishes it was now the fashion to make such monuments, and then he should not doubt of having a national commission to execute these two Pictures on a scale that is suitable to the grandeur of the nation, who is the parent of his heroes, in high-finished fresco, where the colours would be as pure and as permanent as precious stones, though the figures were one hundred feet in height." We have seen how Blake spent much time sketching in Westminster Abbey, and it was no doubt there that these visions of monuments to dead heroes appeared to him. The *idea* of this mythological composition in honour of Pitt may well have come to him in the shadow of "the stately monument of Chatham," above which "his effigy, graven by a cunning hand, seems still, with eagle face and outstretched arm, to bid England be of good cheer, and to hurl defiance at her foes." The *form* of Blake's allegory was decided by his familiarity with the Book of Job, to the illustration of which he devoted the best work of his life. Behemoth is there typical (Job xl. 15, 19) of the monstrous beasts of the world whom the Almighty, who created, alone can tame: "Behold now behemoth, which I made with thee; . . . he is the chief of the ways of God: he that made him can make his sword to approach unto him." Pitt, on the other hand, is described by Blake as "that Angel who, pleased to perform the Almighty's orders, rides on the whirlwind directing the storms of war. He is ordering the Reaper to reap the Vine of the Earth, and the Ploughman to plough up the Cities and Towers." With these explanations it is easy to see that the picture is an allegory of the power of statesmanship (Pitt) in controlling the brute forces of the world (Behemoth). "The earth bursts into flame at the touch of the ploughshare, and from behind the flames cannons are discharged upon a group of flying figures, at the back of which is seen a great building on fire. Beneath the figure of the reaper another group is being shot down by musketry, while a terrible rain, lit up as by lightning, falls from heavy clouds." In the nimbus or glory around Pitt's head are various flying and falling figures—the

idea being perhaps that of Horace's line: *delirant reges, plectuntur Achivi:* the glory of a patriot minister finds a lurid reflection in the sufferings of a people. Higher up are several spheres, and a star, recalling Shelley's lines in *Hellas*,

> Kings are like stars; they rise and set, they have
> The worship of the world, but no repose.
> *Chorus.*
> Worlds on worlds are rolling ever
> From creation to decay,
> Like the bubbles on a river,
> Sparkling, bursting, borne away.
> But they are still immortal
> Who, through birth's orient portal
> And death's dark chasm hurrying to and fro,
> Clothe their unceasing flight
> In the brief dust and light
> Gathered around their chariots as they go.

The form of Pitt himself (not unlike the portraits of him) is full of dignity, as of one doing "the Almighty's orders": "Deck thyself now with majesty and excellency, and arm thyself with glory and beauty. Cast abroad the rage of thy wrath; and behold every one that is proud, and abase him." In his right hand is a cord or bar of iron: "Canst thou draw out leviathan with an hook? or his tongue with a cord that thou lettest down?" In Behemoth notice the eye, or other spot, in his belly: the eyes of brute beasts are in their stomachs, and of Behemoth it is written: "His force is in the navel of his belly."

1111. WHERRIES ON THE YARE.

J. S. Cotman (British: 1782–1842). *Room XX.*

John Sell Cotman is best known for his etchings and water-colour drawings (a collection of which may be seen at South Kensington); but he also held a distinguished position amongst the members of the Norwich School. He was the son of a well-to-do linen draper at Norwich; and after receiving his early education at the Grammar School there, went up to London and studied drawing in company with Turner, Girtin, and others. In 1807 he returned to Norwich, and was a large contributor to the Norwich Society of Artists which was founded in that year. From 1812 to 1823 he lived at Yarmouth, to be near his friend Dawson Turner, the antiquary, in conjunction with whom he produced works of "architectural antiquities." In 1834 he was appointed drawing master at King's College School, London, a post which Turner's peremptory advice to the Governors secured him. He

died in Hunter Street, Brunswick Square, having suffered severely during the last years of his life from mental depression. In connection with this picture it is interesting to know of Cotman's love for all things nautical. "He had been as a boy and lad to Cromer, and had watched intently cliffs and waves, and such small boats as could be beached on the stormy coast, with such as could come alongside of the primitive plank-jetty. A little later in his life at Yarmouth, shipping from all the seas was easily within his study, and it is told how he had small models made for him of all craft, from rowing boat to brig" (Wedmore: *Studies in English Art*, p. 146).

1112. MRS. ANN HAWKINS.

John Linnell (British: 1792–1882). *See under* 438, p. 345. *Room XXI.*

1113. A LEGENDARY SUBJECT.

Pietro Lorenzetti (Sienese: painted 1305–1340). *Room II.*

Probably illustrative of some incident in the life of a saint —of Bishop Sansovino, perhaps, the patron saint of Siena—in which the forces of the Christian and pagan religions were opposed. On one side is a pagan priest bearing a statue, supposed, from the apple in its hand, to be that of Venus. On the other is a Christian bishop engaged in some ecclesiastical function.

1114-1118. THE FIVE SENSES.

Coques (Flemish: 1618–1684). *See under* 821 and 1011, pp. 534 and 585. *Room X.*

Coques pays a pretty compliment to one of his fellow-artists Robert van Hoecke (who, like a greater man, Leonardo, was an authority on fortifications as well as a painter), in painting his portrait as typical of "Sight." The figures in the rest of the series, if portraits, have not been identified.

1119. MADONNA AND CHILD WITH SAINTS.

Ercole di Giulio Grandi (Ferrarese: died 1531). *Room V.*

This painter, commonly called Ercole da Ferrara, studied under Francia and Lorenzo Costa, to the latter of whom, indeed, this picture was attributed in the foundling hospital of Ferrara, from which it comes. Like Francia, Ercole combined the practice of other arts with that of painting—being a gold-beater and modeller, as well as a

painter—a conjunction which is seen in this picture, with its wealth of decorative accessories. He disputes with Garofalo the title of "the Raphael of Ferrara," a description which this splendid picture goes some way to justify.

A picture notable alike for its central idea and for its wealth of decorative detail. In the group of the infant Saviour standing on the Virgin's knees in the act of benediction, with St. William on the right of the throne and on the left St. John the Baptist, is an imaginative representation of Christianity—the soldier of Christ, with his armour on him, but bareheaded, and with his hand on the sword, on one side; the saint, with the Cross and the Book, on the other. The accessories are full of decorative inventiveness, but every detail is full of thought; they are an epitome, as it were, of all the decorative arts of the time. Note first, in the walnut wood pedestal of the throne, that the frieze at the top is a graceful arrangement of dolphins, emblems of love and affection, and the base, of stags and swans ("as pants the hart for cooling streams, so pants my soul for thee, O God"). In its central panel is an alto-relievo in ivory, with Adam and Eve on either side of the Tree of Knowledge. On each of the receding panels is a white marble medallion of the turbaned head of a prophet. On the *predella* below there are (1), beginning on the spectator's right, the Nativity, (2) the Presentation in the Temple, (3) the Massacre of the Innocents, (4) the Flight into Egypt, and (5) Christ disputing with the Doctors. The ornamental details of the marble *baldacchino* (or canopy), like those of the throne, are all symbolic; thus the archivolt is composed of choiring cherubim separated by pots of lilies, and the spandrils of the arch are occupied by medallions of the angel Gabriel and the Virgin (G. T. Robinson in *Art Journal*, May 1886, p. 150).

1120. ST. JEROME IN THE DESERT.

Cima da Conegliano (Venetian: painted 1489 1517).
See under 300, p. 288. *Room VII.*

Another of the numerous St. Jerome pictures: see under 694 and 227, pp. 482, 252. The saint has his usual company of animals. His lion is frowning, somewhat with the same expression as in 227—as if to deprecate the penance which his master is about to inflict on himself. On the branch

of the tree above is a hawk, looking on with the expression of a superior person—one quite too sagacious to countenance such madness. Notice lastly the serpent which crawls from beneath the rock on which the Cross is placed.

1121. PORTRAIT OF A YOUNG MAN.

Unknown (Venetian: time of Bellini). *Room VII.*

This portrait, when it hung in Hamilton Palace, used to be called a Leonardo. Mr. Armstrong (*Notes on the National Gallery*, p. 24) gives it unhesitatingly to Basaiti (see 599, p. 430).

1122. ST. JEROME. (*See* II. 227, p. 252.)

Domenico Theotocopuli (Spanish: 1548–1625). *Room XV.*

This picture, which in the Hamilton Collection passed for the work of Titian, is by his reputed pupil, Theotocopuli, called also "Il Greco." He settled at Toledo in 1575, and there acquired a great reputation. He is supposed to have been of Greek descent, and was born in one of the Venetian States, but migrated in early life to Spain, where most of his works are now to be found. The inscription on the book, "Cornaro aet suae 100-1566," is interpolated.

1123. VENUS, ADONIS, AND MYRRHA.

Unknown[1] (Venetian: 16th century). *Room VII.*

A picture of the golden age—they are no mortal lovers that we see, but Venus and her favourite Adonis (see under 34, p. 126). In the background to the right and left of the principal figures may be seen several small groups. On the right is a woman fleeing from a man who pursues her, sword in hand; these represent Myrrha and her father Cinyras. Farther on the woman is on her knees; here Myrrha is praying to the gods to transform her—

> . . . Since my life the living will profane
> And since my death the happy dead will stain,
> Some other form to wretched Myrrha give,
> Nor let her wholly die, nor wholly live.

[1] When in the Hamilton Collection, this picture was ascribed to Giorgione, and some critics still accept the ascription: see *Times*, July 26, 1882. Others strongly dispute it: see *Richter*, p. 87.

A third group shows the answer to her prayer: she is transferred into the myrrh tree, whose "precious drops her name retain," while the wood-nymphs receive her new-born babe, Adonis. In the background on the left is represented the death of Adonis; Venus is lamenting over his body and changing his blood into the anemone (*Times*, July 26, 1882). For the story of Myrrha, see Dryden's translations from Ovid's *Metamorphoses*.

1124. THE ADORATION OF THE MAGI.

Filippino Lippi (Florentine: 1457–1504). *See under* 293, p. 280. *Room I.*

For two other more highly finished pictures of the same subject also ascribed to this master see I. 592, and III. 1033. In the distance here are the retinues of the kings, and anchorites at their devotions.[1]

1125. SUMMER AND AUTUMN.

Andrea Mantegna (Paduan: 1431–1506). *See under* 274, p. 267. *Room VIII.*

Summer holds a sieve for sifting the corn which she ripens. Autumn, the season in Italy of the vintage, raises a goblet of wine to her lips.

1126. THE ASSUMPTION OF THE VIRGIN.

Botticelli (Florentine: 1447–1510). *See under* 1034, p. 594. *Room III.*

A picture with an interesting history. It was painted by Botticelli when he was quite a young man, for Matteo Palmieri

[1] Visitors who are interested in such points of connoisseurship may be glad of this summary with regard to the works ascribed in the Official Catalogue to the associated painters, Fra Filippo Lippi, Filippino Lippi, and Botticelli. The *undisputed* pictures of Fra Filippo are II. 248, III. 666 and 667; of Filippino, 293 and 927. The pictures 592 and III. 1033 have marked resemblances both to Fra Filippo, Filippino, and to Botticelli, and are ascribed by different critics to one or other of those masters or their pupils. The present picture and III. 598 are often ascribed to a pupil of Filippino; the pictures II. 586 and I. 589 to a pupil of Fra Filippo. The *undisputed* pictures of Botticelli are III. 1034 and 1126. The pictures III. 226 and 782, I. 275, 915, and 916, are all ascribed by some critics to a pupil of his only; whilst to Botticelli himself has now been ascribed the portrait III. 626, formerly classed as "Unknown."

(a prominent Florentine citizen). This Matteo and his wife are here represented on either side of the tomb in the foreground. The patron, according to Vasari, assisted Botticelli in working out the design; and between them they made some modifications in theology, which brought them into trouble—so early did Sandro's reforming work begin. For Matteo Palmieri was the author of a poem called "The City of Life," in which he adopted Origen's heresy that the human race was an incarnation of those angels who in the revolt of Lucifer were neither for God nor for his enemies. Botticelli's picture was suspected of embodying its owner's heresy, the chapel for which it was painted was closed, and the picture was covered up until it left Florence for the Duke of Hamilton's collection, from which it was bought by the nation in 1882. True or false, this story of the heresy interprets (says Mr. Pater) much of the peculiar sentiment with which Botticelli infuses his profane and sacred persons,—neither all human, nor all divine (see under I. 275, p. 269 *n.*).

The subject of the picture is the Assumption into Heaven of the Virgin. On earth the apostles are represented gathered around the Virgin's tomb, from which "annunciation lilies" are growing; while she is in heaven kneeling in adoration before the Saviour, who has an open book inscribed with the mystic letters A and Ω: "I am Alpha and Omega, the beginning and the end." Around the Virgin and Christ are all the hierarchies of heaven, arranged according to the scheme of the theologians in three separate tiers. Nearest to Christ are the seraphs (red), cherubs (blue), and thrones (gold); these are conceived as absorbed in perpetual love and adoration round the throne of God, and are represented therefore as with heads only (the attribute of spirit) and wings ("swift as thought"). In relation with mankind come the remaining orders—the dominations, virtues, powers (these last with sceptres in their hands), and in the lowest of the three tiers, archangels, princedoms, and angels (with their wands). "The black vases with golden borders in the hands of some of the angels are probably meant for the 'golden vials full of the wrath of God' (Revelations xv. 7). Near them there are other angels, who in the attitude of expectation point upward with their sticks; while those in the lowest circle point down, and at the same time seem to invite those who hold vials to pour them out upon the city of Florence"

(*Richter*, p. 28). Everywhere amongst the angelic host are the blessed dead; patriarchs, prophets, apostles, evangelists, martyrs, confessors, doctors, and virgins. Amongst the cherubs, for instance, one may decipher St. James with the pilgrim staff, St. Andrew with his cross, St. Peter with the key, and St. Mary Magdalen with the casket. It is interesting to note Botticelli's estimate of their degrees in the scale of spiritual excellence. For instance, St. Catherine of Siena is in the lowest ring among the Angels, but St. Bernard is in the third with Principalities; Moses appears among Powers, so do St. Laurence, St. Stephen, and St. Catherine of Alexandria; Virtues hold St. Bonaventura, St. Dominic, and St. Paul; St. Francis with the Evangelists is higher, in Dominations; in the highest *Triplicitie*, as Spenser puts it, there are men—including the Baptist—mingled with the Cherubim.[1] The angels are represented throughout as ministering spirits; and nothing in the picture is prettier than the way in which the angels are calling upon the saints to "enter into the joy of their Lord"; note, for instance, the white angel on the right in the lowest tier, and the saint in black and red. She will teach to him

> The songs I sing here; which his voice
> Shall pause in, hushed and slow,
> And find some knowledge at each pause,
> Or some new thing to know.
> D. G. ROSSETTI: *The Blessed Damozel.*

There are many charming single figures; note, for instance, two angels in the lower tier in the centre; and all are characteristic of the new type of angels which Botticelli introduced—forsaking entirely the conventional idealism of earlier religious art, and substituting the waving garments and flowing hair (suggestive of atmosphere and swiftness of motion) which we see in Perugino and Raphael. Finally we may notice the view of Florence and the Val d'Arno in the background—

> The valley beneath where, white and wide,
> And washed by the morning water-gold,
> Florence lay out on the mountain-side.
> BROWNING: *Old Pictures in Florence.*

[1] *Academy*, Jan. 9, 1892, where the genuineness of the picture is maintained as against Signor Frizzoni's criticisms, on technical grounds, in his *Arte Italiana del Rinascimento.*

1127. THE LAST SUPPER.

Ercole de' Roberti Grandi (Ferrarese: 1445–1495).[1] *Room V.*

This Ercole is not to be confused (as Vasari in his Lives confuses him) with the younger painter of the same family (see 1119, p. 627). The latter was a pupil of Lorenzo Costa. Ercole de' Roberti was in the service of the Duke of Ferrara.

A very dainty little work. Notice especially the painting of the bas-reliefs and of the decanters. The attitudes of the disciples betoken respect or veneration, except that of the nearest figure, Judas, who turns away his head.

1128. THE CIRCUMCISION OF CHRIST.

Luca Signorelli (Cortona: 1441–1523). *Room VI.*

Signorelli was born at Cortona, on the boundary of Umbria and Tuscany. By early teaching he is an Umbrian, but in style a Florentine. Indeed, his position in the history of art is that of forerunner of Michael Angelo. He was a pupil of Piero della Francesca, with whom, no doubt, he acquired a knowledge of the figure from anatomical study of the nude. His frescoes in the cathedral of Orvieto[2] were executed ten years before the ceiling of the Sistine Chapel by Michael Angelo, who was largely influenced by Signorelli's example. Like Michael Angelo, Signorelli is intensely dramatic, and in pictures which do not allow of the violent action to be found in his frescoes, his figures seem to be instinct with suppressed action (see especially the next picture). Signorelli is a representative also of the literary and classical Renaissance of his time. He painted the usual religious pictures, but did not adhere to the traditional modes, and often introduced a classical element (see 1133). It is interesting to note that in his picture of some nude Greek gods (at Berlin) the composition is the same as in his regulation church pictures of the Madonna and Saints. Of Signorelli's personal life there is a pleasant account in Vasari, whose kinsman he was. He was a person of consequence in his native city, going hither and thither to paint commissions, and then returning to the discharge of his civic duties. "He lived splendidly, in the manner," says Vasari, "rather of a noble and a gentleman than in that of a painter." Not that he despised his profession, for he expressly advised that his little kinsman should "by

[1] This date is given on the authority of *Layard* (351 *n.*), who refers to a document recently discovered by the director of the public gallery at Modena.

[2] The traveller will find a convenient handbook to Signorelli's frescoes in Mr. J. L. Bevir's *Visitor's Guide to Orvieto.*

all means learn to draw, that he may not degenerate, for even though he should hereafter devote himself to learning, yet the knowledge of design, if not profitable, cannot fail to be honourable and advantageous." Of Signorelli's own devotion to his art Vasari tells another story, which has been thus versified—

> Vasari tells that Luca Signorelli,
> The morning-star of Michael Angelo,
> Had but one son, a youth of seventeen summers,
> Who died . . .
> Still Luca spoke and groaned not; but he raised
> The wonderful dead youth, and smoothed his hair,
> Washed his red wounds, and laid him on a bed . . .
> Naked and beautiful . . .
> Then Luca seized his palette: hour by hour
> Silence was in the room; none durst approach:
> Morn wore to noon, and noon to eve, when shyly
> A little maid peeped in and saw the painter
> Painting his dead son with unerring hand-stroke,
> Firm and dry-eyed before the lordly canvas.[1]

This picture is described as follows by Vasari: "In the church of San Francesco, in Volterra, this master painted a fresco, representing the Circumcision of Christ. This also is considered a wonderfully beautiful picture, but the Child, having been injured by the damp, was repaired by Sodoma, whereby the beauty was much diminished. And, of a truth, it would often be much better to retain the works of excellent masters, though half-spoiled, than suffer them to be retouched by less capable artists." Vasari, however, seems to have been "anxious to place Sodoma in a bad light whenever he could. Damp was in all probability not the cause of the restoration of the infant Christ. It was very likely repainted because the public of Volterra disliked the realism with which Signorelli seems to have treated the subject" (*Richter*, p. 48). Another personal detail about the picture is interesting. The figure of the operator is like the portrait of himself which Signorelli introduced into his frescoes of the Preaching of Anti-Christ at Orvieto; the figure is, moreover, clothed in the dress of the period and of the rich materials in which, Vasari says, the artist took much pleasure in dressing himself. Behind the central group is the aged Simeon, who blessed God and said, "Lord, now lettest thou thy servant depart in peace, according to thy word."

[1] *Symonds*, iii. 281.

1129. KING PHILIP IV. OF SPAIN.

Velazquez (Spanish: 1599–1660). *See under* 197, p. 235. *Room XV.*

The king is younger here than in 745, p. 500; hanging from his chain is the order of the Golden Fleece. Notice also that the head is not so minutely painted here as in 745; that being a bust portrait would be seen near, this being a full-length would naturally be placed above the level of the eye. The smaller picture might be called, in the art-slang of to-day, "a harmony in black and gold;" this, from the shimmer on its lace and the flashing on the rapier hilt, "a harmony in black and silver."

"Strange lot," exclaims a biographer of Velazquez, with reference to the painter's portraits of the king, "to be the Apelles of this inactive Alexander. For thirty-seven long years always painting the same effigy! For throughout all these years Philip's features preserved a marvellous, a startling uniformity. In the black silk court dress, in the hunting suit, in the military uniform, in the white satin robe of state, in the gilded steel armour, in the festive religious attire—kneeling, standing, mounted—the same stereotyped head is still there with its everlasting steadfast gaze. It may change from lean to full, from the fresh smooth features of youth and those of manhood, marked by the lines of passion, to the leaden, swollen, and rigid lineaments of age; but even at a distance it is still instantly recognised. Who can mistake the long oval, with its pale whitish complexion, and cold phlegmatic glance of the great blue eyes under the high forehead, and light stiffly-curled hair, strong flat lips and massive chin, the whole overcast with an expression of pride that repels all advances and suppresses all outward show of feeling? He is said to have laughed but thrice in his life; and although the statement might be questioned, it was still good enough to point a sally in one of Calderon's plays" (Justi's *Velazquez and his Times*, pp. 107-108).

1130. CHRIST WASHING HIS DISCIPLES' FEET.

Tintoretto (Venetian: 1518–1584). *See under* 16, p. 109. *Room VII.*

Some remarks made by Mr. Ruskin on another version by Tintoret of the same subject are not inappropriate to this dark

and probably faded picture.[1] "One circumstance is noticeable as in a considerable degree detracting from the interest of most of Tintoret's representations of our Saviour with his disciples. He never loses sight of the fact that all were poor, and the latter ignorant; and while he never paints a senator or a saint, once thoroughly canonised, except as a gentleman, he is very careful to paint the Apostles in their living intercourse with the Saviour in such a manner that the spectator may see in an instant, as the Pharisee did of old, that they were unlearned and ignorant men; and, whenever we find them in a room, it is always such a one as would be inhabited by the lower classes. . . . We are quickly reminded that the guests' chamber or upper room ready prepared was not likely to have been in a palace, by the humble furniture upon the floor" (*Stones of Venice*, Venetian Index, under "Moisé, Church of St.") In front is St. Peter, placing his foot in a brazen basin and bending forward with a deprecating action—in contrast to which is the look of cheerful, and almost amused alacrity on the part of him who came not to be ministered unto, but to minister. Behind are other disciples pressing forward with reverent curiosity. Another, in the right-hand corner of the foreground, has raised his foot on a bench and is drying it with a cloth. To the left a female attendant holds a taper, whilst in the background are other figures, one of whom reclines before a fire.

1131. JOSEPH IN EGYPT.

Pontormo (Florentine: 1494–1557). *See under* 649, p. 453. *Room I.*

A drama in five acts describing incidents in the life of Joseph in Egypt (see Genesis xlvii. 1-6, 13-26; xlviii. 1-14). (1) On the left Pharaoh, in a white turban, and surrounded by attendants, is met by Joseph and his brethren, who stand before him in attitudes of supplication. The youth sitting on the steps with a basket in his hand is a portrait (Vasari tells us) of the painter's pupil, Bronzino. (2) On the right of the foreground Joseph, seated on a triumphal car drawn by naked children, stoops forward towards a man who kneels and presents a petition. (3) In the middle distance there is an

[1] It came from the Hamilton sale (1882), and was bought for the small price of £157 : 10s.

animated group of men ("Wherefore shall we die before thine eyes, both we and our land?"). (4) On the steps leading up to the circular building on the right, Joseph is leading one of his sons to see the dying Jacob; he is followed by the "steward of the house," a conspicuous figure in a long crimson robe. The other boy appears at the top of the steps and is embraced by his mother. (5) Inside the room Jacob is represented as giving his blessing to the two boys, Ephraim and Manasseh, who are presented to him by their father. The antique statues which adorn the building were often given by mediæval artists as characteristic of Egypt, from which the art of Greece was believed to have been derived (see *Richter*, pp. 36-40).

The removal of this picture has been blasted by a woman's curse. It was painted for a Florentine noble, named Borgherini; and when he was exiled, the civic authorities sent to his house to buy up all its works of art, which were to be sent as a present to the King of France. But Borgherini's wife received the official with "reproaches of intolerable bitterness," says Vasari, "such as had never before been hurled at living man: 'How then! Dost thou, vile broker of frippery, miserable huckster of twopences, dost thou presume to come hither with intent to lay thy fingers on the ornaments which belong to the chambers of gentlemen? despoiling, as thou hast long done, and as thou art for ever doing, this our city of her fairest ornaments to embellish strange lands therewith? Depart from this house, thou and thy myrmidons.'" The lady's anger preserved the picture—only to be afterwards seduced away, by English gold, into the Duke of Hamilton's collection, from which it was bought for the National Gallery in 1882.

1132. THE VESTIBULE OF A LIBRARY.

Hendrick Steenwyck the younger (Flemish: 1580–1649).
Room X.

The elder painter of this name was one of the first to give us those architectural interiors, which later became a specialty among various painters (see Havard's *Dutch School*, p. 53). His son, the younger Steenwyck, adopted the same line of art. He came to London before 1629, and was much employed in supplying architectural backgrounds to the royal portraits by Van Dyck and to other pictures. He died in London after 1649.

A picture for architects to look at. It is the interior of a vestibule giving access to a library, and is full of inventiveness. Notice, too, how beautifully the accessories—the tablecloth, the vase of flowers, etc., are painted.

1133. THE NATIVITY.

Luca Signorelli (Cortona: 1441–1523). *See under* 1128, p. 633. *Room VI.*

A dramatic representation in one canvas of the Gospel story told in Luke ii. 1-17. *Scene* 1. "And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be enrolled." This is represented by the Roman portico behind the central group, under which, at a long table, is seated a row of scribes, who are entering the names of the people. *Scene* 2. "And Joseph went up . . . to be taxed with Mary his espoused wife . . . and she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in the manger." This is the subject of the central scene. But the artist, no longer bound by conventional rules, treats his text freely. There is no manger, but the stable is suggested by the heads of the ox and the ass at the side; and instead of the Babe being found "wrapped in swaddling clothes," it is naked. Joseph, in orange and crimson robes, is full of benevolence. The shepherds on the left are in deep reverence. The Virgin is robed in deep blue and green, typical of the depth and mystery of her divine love. In the interstices of the central group are three angels with golden hair and rainbow-hued wings—"calm shining sons of morn." *Scene* 3. On the left is a group of shepherds: "And there were in the same country shepherds abiding in the field, keeping watch over their flock by night." The angel of the Lord is appearing unto them from heaven, and they are sore afraid, shielding their eyes from the heavenly light. *Scene* 4. On the right of the spectator, and seen through an arch of natural rock, is a shepherd playing on the pipe. This figure suggests the antique; he is crowned with ivy leaves and might almost be Orpheus. Thus, instead of representing the "Glory to God in the highest" being sung by "a multitude of the heavenly host," Signorelli gives us a Greek singer—

a variation thoroughly characteristic of the classical revival of his time.

The landscape is also thoroughly characteristic of the mediæval mind—which loved the fields but dreaded the mountains. See here, for instance, how lovingly the flowers in the foreground are painted, and note the trailing ivy in the centre of the picture, as well as the flowers and ferns; whereas the rocks upon which these latter grow are altogether impossible in form and position (see *Modern Painters*, vol. iii. pt. iv. chs. xiv. and xv. where the landscape of Dante, of whom Signorelli was a close student, is analysed).

1134. MADONNA AND CHILD.

Liberale da Verona (Veronese: 1451–1535). *Room VII.*

A picture of interest to students of art history, like other Veronese pictures in the Gallery, because of the scarcity of such works out of Verona itself. It is only there that the first period of Veronese art can be studied, but the National Gallery affords better opportunities than any other foreign collection for the comparative study of Veronese masters of the second period. One of these is this Liberale, who began life as a miniaturist. "No school of painting in Italy, except the Florentine, shows so regular and uninterrupted a development, from the thirteenth to the seventeenth century, as the graceful School of Verona. If we look, for example, at some of the oldest frescoes at St. Zeno's, if we examine the pictures of . . . Liberale, Domenico Morone (Octagon 1211, 1212, p. 686), Girolamo dai Libri (748, p. 503), . . . and then when we come to . . . Paolo Veronese, we find everywhere the same cheerful, amiable, and graceful character looking out of each of these works of the Veronese School. The Veronese do not penetrate so deep into the essence of art as the Venetians, but they are, with few exceptions, more gracious and serene, and to this day the population of this beautifully-situated town is reckoned among the cheeriest and gayest of all Italy (Veronesi, mezzo matti)" (*Morelli*, pp. 394, 395).

1135, 1136. THE CLEMENCY OF TRAJAN.

Unknown (Veronese School: 15th century). *Octagon Room.*

These two panels, which clearly formed two sides of an ornamental box, represent a favourite subject with Italian painters of the period. The story is that an ancient widow of Rome stopped the Emperor Trajan as he was about to

proceed on one of his foreign expeditions, and asked for justice against the murderers of her son, who is here seen lying dead on the roadway. Trajan suggested that she should wait till his return. She replied that the emperor might be killed in battle. "Then," said Trajan, "my successor will attend to the business." "But why," she urged, "not decide the case at once?" The emperor on second thoughts did so, and the second panel shows him on the judgment seat. He called the culprits before him, spared their lives, but made them pay heavy damages to the widow. This incident was engraved, together with the record of his victories, on Trajan's column.

1137. PORTRAIT OF A BOY.

Unknown (Dutch School: dated 1650). *Room X.*

Signed with the painter's monogram, which is composed of the letters I, V, and O, and accordingly ascribed by its former owner to Isaac van Ostade. But as Isaac died in 1649, and the date on the picture is 1650, this attribution cannot be maintained.

A boy of eleven—so the inscription on the right-hand corner states—Mr. Pater's Sebastian van Storck, it might be. "It was a winter scene, by Adrian van de Velde, or by Isaac van Ostade. . . . Sebastian van Storck, confessedly the most graceful performer in all the skating multitude moving in endless maze over the vast surface of the frozen water-meadow, liked best this season of the year for its expression of a perfect impassivity, or at least of a perfect repose. The earth was, or seemed to be, at rest, with a breathlessness of slumber which suited the young man's peculiar temper . . . yet with all his appreciation of the national winter, Sebastian was not altogether a Hollander. His mother, of Spanish descent and Catholic, had given a richness of tone and form to the healthy freshness of the Dutch physiognomy, apt to preserve its youthfulness of aspect far beyond the period of life usual with other peoples. This mixed expression charmed the eyes of Isaac van Ostade, who had painted his portrait at one of those skating parties, with his plume and squirrel's tail and fur muff, in all the modest pleasantness of boyhood" (*Imaginary Portraits*, p. 92).

1138. THE CRUCIFIXION.

Andrea del Castagno (Florentine: 1390–1457). *Room II.*

A picture, impressive in its solemn gloom. The impenitent thief writhes in agony, the suffering Christ casts his last glance at his mother, who, with St. John the beloved disciple, stands below in speechless grief. There is a coarse vigour in the picture which agrees well with what we know of the painter, who was the son of a peasant, and used, when a boy at home, to trace rude figures on the wall. Benedetto de' Medici discovered him whilst tending his flocks at Castagno, and sent him to Florence, where he afterwards lived in great poverty.[1]

1139. THE ANNUNCIATION.

Duccio (Sienese: about 1260–1340). *See under* 566, p. 416. *Room II.*

This picture shows us the side of Duccio on which the early School of Siena still adhered to the traditions of Byzantine art. For instance, the Greek method of symbolising light on drapery is seen in the gold lines of Mary's dress, a decorative method which Duccio was the last to use. So, too, in the gold background—which was universal in Byzantine mosaics. This survival may be seen in all the early Sienese pictures in the Gallery. In 1188, for instance, all the landscape background is gold; so in 1140 are all the spaces between the houses; whilst 1113 resembles a brilliant mosaic with gold for its groundwork.

1140. CHRIST HEALING THE BLIND.

Duccio (Sienese: about 1260–1340). *See under* 566, p. 416. *Room II.*

The departure from conventional forms, which was characteristic of Duccio, is conspicuous in this picture. Each of the disciples has an individual character, the entire group representing not conventional forms but living types of men. There

[1] Vasari's story that Andrea was a fellow-worker with Domenico Veneziano, and was so jealous because of the latter's possession of the secret of oil painting that he murdered him, has recently been proved absolutely false in every particular.

is a piece of symbolism in the blind man who has already been healed which should not escape notice. Duccio is not content to represent the bare act of healing, but insists further upon the efficacy of the touch of Him who was the Light of the World, by making the blind man drop the staff of which he has no longer need. There is another piece of symbolism in the gradated scale by which he draws attention to the respective dignities of his characters—Christ being the tallest in the picture, the blind man the shortest (A. H. Macmurdo in *Century Guild Hobby Horse*, 1886, p. 119).

1141. SUPPOSED PORTRAIT OF THE ARTIST.

Antonello da Messina (Venetian: 1444–1493). *See under* 673, p. 469. *Room VII.*

The second in date of Antonello's pictures—1474, by which time he had assimilated the Venetian manner. The portrait is the more interesting from the probability that it is of the painter himself. The inscription which so stated is said to have been sawn off by a former owner to fit the picture into a frame. "It is the likeness of a man who is entirely self-possessed, nowise an idealist, yet one who would never be prompted to impetuous action. He has plenty of intelligence; nothing would escape those clear gray eyes;—scarcely, however, do they seem as if they would penetrate below the outward show of things. Considered from a technical point of view, the same subdued feeling is apparent. In the Louvre masterpiece (which this picture at once recalls), Antonello evidently braced himself for a supreme effort; in the National Gallery portrait we have an excellent example of his powers at his best period" (*Times*, May 31, 1883).

1142. THE AUGUST MOON.

Cecil G. Lawson (British: 1851–1882). *Room XXI.*

Cecil Lawson was one of the most promising artists who have been affected by the recent movement in English art towards landscape for the sake of landscape, rather than landscape as the frame for some definite human interest (see Chesneau's *English School*, p. 256). He was the youngest son of Mr. William Lawson, of Edinburgh, a portrait painter; and "having shown an early taste for art, he studied its technicalities under his father's guidance, and while still a boy devoted himself to landscape." He first drew in black and white for magazines. Afterwards he exhibited at the Academy in 1870 a view of Cheyne

Walk, Chelsea (where he resided). He continued to exhibit at the Academy for some years, but when the Grosvenor Gallery was opened, exhibited there—this picture was at the Grosvenor in 1880. His early London pictures met with much success, but he was a member of none of the art societies, and his later pictures of pure landscape did not meet with equal acceptance: this one was presented to the National Gallery by his widow in fulfilment of his wish. He had married in 1879; and a few years later his health declined. He went to the South of France, but returned no stronger, and died at Brighton at the early age of thirty-one.

A wide stretch of plashy country painted at Blackdown, near Haslemere, in Surrey, where the painter lived for some time after his marriage—

> . . . a glimmering land
> Lit with a low large moon.
> TENNYSON: *Palace of Art.*

1143. THE PROCESSION TO CALVARY.

Ridolfo Ghirlandajo (1483–1561). *Room I.*

Ridolfo Bigordi was the son of Domenico Ghirlandajo (see for the origin of his name p. 695).

An early work by Ghirlandajo, painted when he was twenty-two, and under the influence of Leonardo da Vinci (see *Morelli*, p. 346). One of the pictures in the Gallery which are additionally interesting from being mentioned and praised by Vasari—who, by the way, was himself a friend of Ridolfo. "In the Church of St. Gallo," says Vasari, "he depicted our Saviour Christ, bearing his Cross and accompanied by a large body of soldiers; the Madonna and the other Maries, weeping in bitter grief, are also represented, with San Giovanni and Santa Veronica, who presents the handkerchief to our Saviour; all these figures are delineated with infinite force and animation. This work, in which there are many beautiful portraits from the life, and which is executed with much love and care, caused Ridolfo to acquire a great name; the portrait of his father is among the heads, as are those of certain among his disciples, and of some of his friends—Poggino, Scheggia, and Nunziata, for example, the head of the latter being one of extraordinary beauty." It is interesting in this connection to notice that the procession to Calvary was one of the regulation subjects with mediæval painters (see for a picture of it, some two hundred years earlier, II. 1189), and familiarity bred contempt for the

pathos of the scene; it became a mere opportunity for variegated compositions, and curiously enough two of the brightest pictures in the Gallery (this and IX. 806) are of this subject. For the story of St. Veronica see 687, p. 477.

1144. MADONNA AND CHILD.

Bazzi, called *Il Sodoma* (Lombard: 1477–1549). *Room IX.*

The confusion in the use of the word "school" (see p. 30) is again illustrated in the case of Giovanni Antonio Bazzi (sometimes wrongly given as Razzi), called also Il Sodoma. He spent most of his life at Siena, and is often grouped therefore with the Sienese School. But he was born at Vercelli, in Piedmont—being the son of a shoemaker—and "ripened into an artist during the two years he spent at Milan with Leonardo da Vinci" (1498-1500). Sodoma is therefore, says *Morelli*, p. 428, to be reckoned as one of the Milanese-Lombard School. "Nay, I believe I should not be far wrong were I to maintain that the majority of the better works ascribed to Leonardo in private collections are by him. . . . Young Bazzi while at Milan seems to have taken Leonardo for his model, not only in art, but even in personal appearance and fancies. All his life he loved to play the cavalier, and, like Leonardo, always kept saddle-horses in his stable, and all kinds of queer animals in his house." Vasari gives an amusing, though probably apocryphal, account of his excesses, and represents him as a lewd fellow of the baser sort, with whom no respectable person would have anything to do. But Raphael so respected Bazzi and his work that he introduced his portrait (erroneously called Perugino's) by the side of his own in his celebrated fresco of the "School of Athens." But at any rate Sodoma was a careless, jovial fellow—dividing his time between the studio and the stable; and when cash ran short or a horse ran wrong, he would meet his liabilities with a hastily dashed off picture. This very Madonna may perhaps have paid off a racing debt.

1145. SAMSON AND DELILAH.

Andrea Mantegna (Paduan: 1431–1506). *See under* 274, p. 267. *Room VIII.*

Samson, whose giant's strength lay in his hair, fell into the toils of Delilah (Judges xvi.), who delivered him to his enemies by cutting off his hair as he lay asleep. On the trunk of the olive tree behind, Mantegna has carved the moral he drew from the tale: "Foemina diabolo tribus assibus est mala peior" (woman is a worse evil than the devil by the three pennies

which bind you to her).[1] But though Mantegna has taken his subject from the Bible, his treatment of it is in the classical spirit. "Apart from the fact that her attention is directed to the mechanical operation, Delilah's expression is one of absolute and entire unconcern. Look of cunning, or of deceit, or of triumph there is none. Mantegna was not the man to shirk expression when he deemed the subject required it; probably, therefore, he left the features impassive in obedience to the formula of a certain school of antique sculpture, that all violent emotion should be avoided" (see *Times*, June 18, 1883).

1146. PORTRAIT OF A LADY.

Sir Henry Raeburn, R.A. (British: 1756–1823).
West Vestibule.

Raeburn has been called "the Scotch Reynolds," and it is pleasant to know that he was kindly received by the great English painter. After serving an apprenticeship to a jeweller in Edinburgh, he came up to London and made the acquaintance of Sir Joshua, who urged him to go to Italy, and offered him both introductions and funds for the purpose. Raeburn, however, had married a rich widow, and with her he resided for two years in Italy. He then established himself as a portrait painter at Edinburgh, and soon "led the fashion" there, much as Sir Joshua did in London. In 1822 he was elected R.A. (A.R.A. in 1812), knighted and appointed "His Majesty's Limner for Scotland." There was an exhibition of 325 portraits by him in Edinburgh in 1876, which included nearly all the eminent Scottish men and women of two generations ago. "I heard a story," says Mr. R. L. Stevenson, in his essay on the exhibition (in *Virginibus Puerisque*), "of a lady who returned the other day to Edinburgh, after an absence of sixty years: 'I could see none of my old friends,' she said, 'until I went into the Raeburn Gallery, and found them all there.'" It is much to be hoped that before long there may be more than this one picture in the National Gallery by the great Scottish portrait painter of whom the patriotic Wilkie, in recording his impressions of Madrid, said that "the simple and powerful manner of Velazquez always reminded him of Raeburn."

The lady is a member of the Dudgeon family: "gowned in pure white," "half light, half shade, She stands, a sight to make an old man young."

[1] According to Nonius Marcellus: "By old Roman law, brides used to bring three *asses* (pennies), and to give one, which they held in the hand, to the bridegroom, as though to purchase him; to place another, which they held in the foot, on the hearth of the family Lares; and to put the third in their pocket and rattle it at the next cross-road."

1147. HEADS OF NUNS.

Ambrogio Lorenzetti (Sienese: died about 1348). *Room II.*

The chief works of this artist (a younger brother of Pietro, 1113, p. 627) are the frescoes still existing on the walls of the Town Hall in Siena, representing good and bad government. The work before us is a mere shattered fragment of fresco, but it is enough to show the artist's feeling for the true portraiture that identifies character with likeness. The nuns' faces are typical of the strong yet tender qualities developed in a life of seclusion and self-sacrifice.

1148. CHRIST AT THE COLUMN.

Velazquez (Spanish: 1599–1660). *See under* 197, p. 235. *Room XV.*

An intensely dramatic rendering of the central lesson of Christianity. The scene depicted is an episode from the Passion between the scourging and the crowning with thorns—a scene not given in the Gospels, and invented to produce a more vivid effect than representations of familiar scenes. The absence of all decorative accessories concentrates the attention at once on the figure of the Divine sufferer—bound by the wrists to the column. His hands are swollen and blackened by the cords; the blood has trickled down the shoulder—so terrible was the punishment—and the scourges and rod have been flung contemptuously at his feet. Yet abnegation of self and Divine compassion are stamped indelibly on his countenance, as he turns his head to the child who is kneeling in adoration. The guardian angel behind bids the child approach the Redeemer in prayer (hence the alternative title that has been given to the picture, "The Institution of Prayer"). From the wise and prudent the lessons of Christianity are often hidden, but Christ himself here reveals them unto babes. "He was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed." A thin white line, a ray, reaches from the position of the heart to the Saviour's ear—

> To see sad sights moves more than hear them told,
> For then the *heart* interprets to the *ear*
> The heavy motion that it doth behold.

The angel is a portrait (a preparatory study from a model is included amongst the collection of drawings made by Van Bermudez). The downcast eye, the slightly pouting lips, as if about to weep, betray the harrowing expression of the moment. This expression shows fine invention, for it might have been more natural for the eye to follow the hand directing the child's attention to the figure. But the angel fears himself to look, lest he be overcome with grief.

The tone of the picture is in keeping with its theme. There probably exists no other painting executed in such a decidedly gray, blackish-gray stone, although it is by no means colourless, as seen in the orange-brown and dull crimson of the angel's costume, which are peculiar to Velazquez. It is as if, after the terrible event that has here taken place, mourning Nature had strewn the scene with a fine shower of ashes, as after some tremendous volcanic outburst (from Justi's *Velazquez and his Times*, pp. 241-248).

1149. MADONNA AND CHILD.

Marco d'Oggionno (Lombard: 1470–about 1530). *Room IX.*

A characteristic picture by one of Leonardo's oldest pupils.

1150. A PORTRAIT.

Ascribed to Pontormo. *See under* 649, p. 453. *Room I.*

1151. THE ENTOMBMENT.

Unknown (German: 15th century). *Room XI.*

"A copy, in colour, of Martin Schongauer's engraving of the 'Entombment'" (Armstrong: *Notes on the National Gallery*, p. 29).

1152. ST. JOHN THE BAPTIST.

Martino Piazza (Lombard: early 16th century). *Room IX.*

A good example of one of the many Lombard painters on whom Leonardo da Vinci's influence was predominant. Compare not only the type of countenance but the impossible rocks with those in I. 1093. For the subject of the picture see 25, p. 117.

1153. A FAMILY GROUP.

William Hogarth (British: 1697–1764). *See under* 112, p. 187. *Room XVII.*

A characteristic family party (the Strodes) in the "age of bag-wigs and of flowered dresses." It is as persons of some consequence that the artist paints them. The gentleman to the left is their learned friend, Dr. A. Smith, Archbishop of Dublin, who is represented with an open book. The family butler, too, is introduced (pouring water into the tea-pot). It is a household where everything is done in good style—even to the books bound solemnly "to pattern" (in the background to the left). But Hogarth was not to be done out of his joke, and he puts it accordingly into the dogs, which keep their distance at either side of the room, and look unutterable things at each other.

1154. GIRL WITH A LAMB.

Greuze (French: 1725–1805). *See under* 206, p. 243. *Room XIV.*

An unfinished study—characteristic of the touch of affectation often visible in Greuze's pictures of simplicity. Children fondling pet lambs are a favourite motive in art, but its treatment is seldom free from affectation. See, for instance, Murillo's St. John, XV. 176.

1155. THE ASSUMPTION OF THE VIRGIN.

Matteo di Giovanni (Sienese: 1435–1495). *See under* 247, p. 260. *Room II.*

A picture in which the artist concentrates all he could command of gaiety and joyousness in colour, expression, action, and sentiment; and thus typical of the personal feeling, approximating to that of a lover to his mistress, which entered into Madonna worship. These pictures of coronations and assumptions of the Virgin are not merely tributes of devotion to the mother of God, but are poetic renderings of the recognition of women's queenship, of her rule not by force of law but by tenderness and sacrifice—

> For lo! thy law is pass'd
> That this my love should manifestly be
> To serve and honour thee:
> And so I do: and my delight is full,
> Accepted for the servant of thy rule.

One may read the same spirit, perhaps, in the legend of St. Thomas and the Madonna, introduced in this picture—of St. Thomas, who ever doubted, but whose faith was confirmed by a woman's girdle. For the story is that the Virgin, taking pity on his unbelief, threw down to him her girdle, which he is here raising his hands to catch, as it falls from her throne, in order that this tangible proof remaining with him might remove all doubts for ever from his mind—

> Lady, since I conceived
> Thy pleasurable aspect in my heart,
> My life has been apart
> In shining brightness and the place of truth;
> Which till that time, good sooth,
> Groped among shadows in a darken'd place.
>
> D. G. ROSSETTI: *Early Italian Poets*

1156. ON THE OUSE, YORKSHIRE.

George Arnald, A.R.A. (British: 1763–1841). *Room XXI.*

Arnald was elected A.R.A. in 1810, and in the following year his name appears in the Academy Catalogue as "Landscape Painter to H.R.H. the Duke of Gloucester." In 1812 he exhibited a view of Colcorton, Sir George Beaumont's place, and from this time forward he was a regular contributor to the Academy; but in 1820 and 1826 his name is absent from the Catalogue. He travelled and painted on the Continent, and among the results of his labours is a series of views on the Meuse, engraved in mezzotint from his drawings, and accompanied by descriptive text written by the author.

1157. THE NATIVITY.

Bernardo Cavallino (Neapolitan: 1622–1654). *Room XIII.*

A very unpleasing picture by a pupil of Stanzioni (who was a rival of Spagnoletto).

1158. HARLECH CASTLE.

James Ward, R.A. (1769–1859). *See under* 688, p. 477. *Room XVIII.*

"Full of observation and movement. A prostrate tree-trunk is a prominent figure in the scene, for it seems almost human. The brawny woodman who has felled it still hacks at its sprawling limbs. A great, heavy-wheeled timber waggon writhes and crunches down the hill, laden with hewn logs. In

a curiously small space we see the struggling contorted team of powerful horses dragging at their heavy load. Old women are gathering faggots with real movement and interest, and far away stretches 'a lusty plaine, abundant of vitaille,' that reminds one of Chaucer's description of his magnificent Italian landscape" (G. H. Boughton, A.R.A., in *English Art in the Public Galleries*, p. 69).

1159. THE CALLING OF ABRAHAM.

Gaspar Poussin (French: 1613–1675). *See under* 31, p. 122. *Room XIV.*

A very impressive picture in spite of the somewhat grotesque angel who accosts Abraham and points him to the Almighty seated in the clouds above (Genesis xii.) And indeed it is in his skies that Gaspar points us to the Infinite—in the open sky, stretching far away into that yellow horizon. To what does this strange distant space owe its attractive power? "There is one thing that it has, or suggests, which no other object of sight suggests in equal degree, and that is—Infinity. . . . For the sky of night, though we may know it boundless, is dark; it is a studded vault, a roof that seems to shut us in and down; but the bright distance has no limit, we feel its infinity, as we rejoice in its purity of light. . . . Of the value of this mode of treatment (*i.e.* the rendering of open sky) there is a further and more convincing proof than its adoption either by the innocence of the Florentine or the ardour of the Venetian, namely, that when retained or imitated from them by the landscape painters of the seventeenth century, when appearing in isolation from all other good, among the weaknesses and paltrinesses of Claude, the mannerisms of Gaspar, and the caricatures and brutalities of Salvator, it yet redeems and upholds all three, conquers all foulness by its purity, vindicates all folly by its dignity, and puts an uncomprehended power of permanent address to the human heart upon the life of the senseless and the profane" [1] (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. v. §§ 5, 12).

1160. THE ADORATION OF THE MAGI.

School of Giorgione. See under 269, p. 265. *Room VII.*

[1] See, however, for some deductions afterwards made from this estimate, *ibid.* vol. iv. pt. v. ch. iii. §§ 6, 7.

1161. MISS FENTON AS "POLLY PEACHUM."

William Hogarth (British: 1697–1764). *See under* 112, p. 187. *Room XVII.*

A portrait of the actress—Lavinia Fenton—who took the town by storm at the first representation of Gay's "Beggar's Opera" (January 29, 1728), in the part of Polly Peachum, the simple heroine—

> Roses and lilies her cheeks disclose,
> But her ripe lips are more sweet than those—

who, in order to escape the worse fate designed by her parents, marries a dissolute young gallant with many wives already ("How happy could I be with either, Were t'other dear charmer away"). In the end, after many hair-breadth escapes from the gallows, he makes the faithful Polly happy. Miss Fenton herself made a great match in the end. Ballads had been written in her honour declaring that—

> Of all the belles that tread the stage,
> There's none like pretty *Polly*,
> And all the music of the Age,
> Except her voice, is Folly.

So much was the actress identified with her part that the name of Polly clung to her—witness Gay's letter to Swift, in 1728, announcing her marriage: "The Duke of Bolton has run away with Polly Peachum, and settled £400 a year on her." And later Walpole wrote: "The famous Polly, Duchess of Bolton, is dead, having, after a life of merit, relapsed into her Pollyhood." When young, she was described as "very accomplished, a most agreeable companion, with much wit and good strong sense, and a just taste in polite literature."

1162. THE SHRIMP GIRL.

William Hogarth (British: 1697–1764). *See under* 112, p. 187. *Room XVII.*

A sketch from the life, taken perhaps on a holiday jaunt, such as the one when "Hogarth and four friends set out, like Mr. Pickwick and his companions, for Gravesend, Rochester, Sheerness, and adjoining places. One of the gentlemen noted down the proceedings of the journey, for which Hogarth and

Scott (whose portrait hangs close by, 1224) made drawings. The book is chiefly curious at this moment from showing the citizen life of those days, and the rough jolly style of merriment, not of the five companions merely, but of thousands of jolly fellows of their time" (Thackeray's *English Humourists*). One catches something of the contagion of such merry open-air life in this vigorous sketch of the jolly fish-wife, crying her wares, with her basket and measuring mug on her head. "The wonderful Shrimp Girl stands on a footing entirely different from any of the artist's other works. This is a veritable study of nature *pris sur le vif*, an instantaneous impression of humanity, in a fleeting moment of complete physical activity, which has never been surpassed, even by the most magically dexterous of the higher impressionists of to-day; and over and above all this, it has a salt savour of the sea, a true national flavour which renders it in its way unique" (Claude Phillips in the *Portfolio*, January 1892).

1163. THE CANTERBURY PILGRIMS (after Chaucer).

T. Stothard (British: 1755–1834). *See under* 317, p. 298.
Room XVIII.

The Pilgrims, now safely on their way from the Tabard at Southwark, are ambling along, in the fresh spring morning, through the pretty fields of Peckham and Dulwich, such as they were in Stothard's time when he made expeditions to the Old Kent Road to get his local colour. The *Miller*, "stout carl" that he is, is riding away well to the front—

> A whit cote and a blew hood werede he,
> A baggepipe wel cowde he blowe and sowne,
> And therewithal he broughte us out of towne.

After him, turning round to the company, rides the *Host*—

> A large man he was with eyghen stepe.

The artist has selected the moment when the Host stops his steed, and holding up the lots in his hand, proposes the recounting of Tales to beguile the time. Then, riding five abreast, come (beginning with the farthest from us) the *Doctor of Physic*, clad in "sangwyn," and with a grave, stern look, as suited one who "knew the cause of every maladye." Next to him we recognise the *Merchant* by his "forked beard"

and "Flaundrisch bevere hat." Then, after the pale-faced *Sergeant-at-Law*, rides the fat, jolly *Franklin*—the well-to-do *paterfamilias*—

> Whit was his berde, as is the dayesye.
> Of his complexioun he was sangwyn.
> Well lovede he by the morwe a sop in wyn.

Last in this line is the "verray perfight gentil *Knight*," great in battles and victories, but without parade. Exactly behind the Knight is the *Reeve* (or bailiff), he—

> . . . was a sklendre colerik man,
> His berd was schave as neigh as evere he can.

He has fallen behind his line, for "evere he rood the hyndreste of the route." By the side of the Knight, but nearer to us, rides his *Son*, "the yung Squyer, a lovyere, and a lusty bacheler," who, it is easy to see, thinks a good deal of himself, and loves to show his prowess in riding. Behind him is his servant, the "*Yeman*," clad (like Robin Hood) in Lincoln green, and a pleasant fellow he looks, in his picturesque array—

> A Cristofre on his brest of silver schene.
> An horn he bar, the bawdrik was of grene.

Then comes another group riding five abreast—the figure farthest from us being the *Ploughman;* and next to him is his brother, the poor *Parson* of a town—

> Benigne he was, and wonder diligent,
> And in adversité ful pacient; . . .
> But Cristes lore, and his apostles twelve,
> He taughte, but firste he folwede it himselve.

Beside the parson is the Nun's *Priest*, fat and rubicund, and then comes the *Nun* in holy converse with her superior, the lady *Prioress*, "Madame Eglentyne." In the next company, farthest from us, is the pale-faced student, the *Clerk of Oxenford*—

> For him was levere have at his beddes heede
> Twenty bookes, clad in blak or reede,
> Then robes riche, or fithele, or gay sawtrie.

Next to him rides the *Manciple:* his face is not shown, for Chaucer does not describe him; he is looking round, no doubt, at the Wife of Bath, the centre of general attraction. So also

is *Chaucer* himself, who comes next. Stothard painted this picture from a portrait of the poet preserved in the British Museum, and done probably by Thomas Occleve, Chaucer's scholar. In front of this group, with his back towards us, is the *Shipman*—

> A daggere hangyng on a laas hadde he
> Aboute his nekke under his arm adoun.

Then, easily recognisable, is the *Wife of Bath*. She seems too young, indeed, "for the merry dame who had buried five husbands; but the artist has well contrived to make it evident that her talk and laugh are loud, by their attracting the attention of those who are riding before and behind her, as well as of the persons closest to her." Her dress makes a pretty and necessary spot of colour in the group—

> Bold was hire face, and fair, and reed of hewe. . . .
> Uppon an amblere esily sche sat,
> Ywympled wel, and on hire heed an hat
> As brood as is a bokeler or a targe.

Stothard used to tell his friends jocosely that he liked to take his stand near the Wife of Bath, listening to her pleasant and witty sayings. "You will find me," he would say, "resting by the bridle of her steed." He has represented her as laughing and coquetting with the *Pardoner*, who follows behind, his face radiant with smiles—

> Ful lowde he sang, Com hider, love, to me. . . .
> This pardoner hadde heer as yelwe as wex,
> But smothe it heng, as doth a strike of flex. . . .
> A vernicle hadde he sowed upon his cappe.
> His walet lay byforn him in his lappe,
> Bret-ful of pardoun come from Rome al hoot.

Behind this couple comes the *Sompnour* (or crier of the court), with his "fyr-reed cherubynes face." He wears a garland, as a follower of Bacchus, for—

> Wal lovede he garleek, oynouns, and ek leekes,
> And for to drinke strong wyn reed as blood.

Next comes the *Monk*, "a lord ful fat and in good poynt." His companion, nearer to us, is the *Friar*—

> . . . a ful solempne man . . .
> Ful sweetely herde he confessioun,
> And plesaunt was his absolucioun.

In the rear of the procession follow the traders, in their liveries, "of a solempne and a gret fraternité"—

An *Haberdasshere* and a *Carpenter*,
A *Webbe*, a *Deyere*, and a *Tapicer*.

Last of all rides the *Cook*, refreshing himself on the way—

Wel cowde he knowe a draughte of Londone ale.

The circumstances under which Stothard came to paint this picture form an interesting chapter in the history of artists' quarrels. The original idea of painting the Pilgrimage was Blake's. He was at work on his design, and was soliciting subscriptions for the engraving from it, when Cromek, the engraver, happened to come in. He praised the design; and being of Fuseli's opinion that "Blake was damned good to steal from," went off to Stothard and commissioned him to paint the same subject, which Stothard thereupon put in hand. Blake was furious with Cromek and with Stothard also—whose warm friend he had been, but who—he now rightly or wrongly believed—was privy to Cromek's piracy. The breach between them was never healed. Stothard's picture was finished first, was exhibited in May 1807, and proved very popular. There is an interesting criticism of it in a letter by Hoppner, the artist, who went to see it and wrote (May 30, 1807) to a friend: "This intelligent group is rendered still more interesting by the charm of colouring, which, though simple, is strong, and most harmoniously distributed throughout the picture. The landscape has a deep-toned brightness which accords most admirably with the figures; and the painter has ingeniously contrived to give a value to a common scene and very ordinary forms, that would hardly be found by unlearned eyes in the natural objects. He has expressed, too, with great vivacity and truth, the freshness of morning at that season when nature herself is most fresh and blooming—the spring; and it requires no great stretch of fancy to imagine, we perceive, the influence of it on the cheeks of the fair Wife of Bath and her rosy companions, the Monk and the Friar. In respect of the execution of this very pleasing design, it is not too much praise to say, that it is wholly free from that vice which painters term *manner;* and it has this peculiarity besides, which I do not remember to have seen in any picture ancient or modern, namely, that it bears no mark of the period in which it was painted, but might

very well pass for the work of some able artist of the time of Chaucer. The effect is not, I believe, the result of any association of ideas connected with the costume,[1] but appears in primitive simplicity, and the total absence of all affectation either of colouring or pencilling." Blake's picture was not exhibited till May 1809; but it is interesting to note that in the engraving, Blake forestalled his forestaller. His plate was published in 1810—the plate from Stothard, after many vicissitudes, in 1813. The latter had, however, a great vogue, though Stothard himself received nothing for it. For this, the original picture, he was paid £60; it was bought at the Leigh Court sale in 1884 for £800. Some of the artist's sketches for this picture will be found in the Water-colour room in the West Basement, see p. 776.

1164. THE PROCESSION FROM CALVARY.

William Blake (British: 1757–1827). *See under* 1110, p. 622. *Room XVIII.*

"The body of Christ, with composed, finely chiselled features, is borne on a flat bier by four apostles, the foremost being no doubt John. Nicodemus, a venerable bearded man, walks midway by the bier, bearing the vase of spices; the Virgin and the two Maries follow. The glimpses of the architecture of Jerusalem have a Gothic character (as introduced by Blake even in the Job series); the three crosses appear in the distance, under a blue sky streaked with yellow. The whole expression of the subject is serene and sustained, rather than mournful" (W. M. Rossetti, in Gilchrist's *Life of Blake*, 1863, ii. 228).

1165. ST. HIPPOLYTUS AND ST. CATHERINE.

Il Moretto (Brescian: 1498–1555). *See under* 299, p. 286. *Octagon Room.*

Two saints who were not divided in the manner of their martyrdom, and who are united therefore on the painter's

[1] It is worth mentioning, however, that Stothard took great pains with his costumes, armour, etc., studying them from MSS. in the British Museum and from monuments of the period. Blake, in criticising the critic, remarks that "Mr. H.'s" only just observation was calling the group "a common scene and very ordinary forms," "for it is so, and very wretchedly so indeed." "The scene of Mr. S.'s picture," adds Blake, "is

canvas. Each holds the martyr's palm. St. Catherine places her left hand on the hilt of a sword—the instrument by which she was ultimately beheaded, whilst her foot rests upon the wheel on which she was to have been torn to death, had not an angel from heaven broken it. St. Hippolytus's death was not unlike that which had been devised for St. Catherine. He is clad in armour, for he was the soldier stationed as guard over St. Lawrence (see XI. 747, p. 502), but he is represented as bareheaded, and with his face upturned in reverence, for that "he was so moved by that illustrious martyr's invincible courage and affectionate exhortations that he became a Christian with all his family." Wherefore he was tied to the tails of wild horses and torn to death. On the fragment of stone in the foreground is an inscription in Latin, telling by what death the two saints glorified God—"Membris dissolvi voluerunt ne vinculis divellerentur aeternis:" they chose to be torn limb by limb rather than by renouncing their faith to be thus torn hereafter by eternal chains. The members of the body are the chains of the soul, and the martyrs freed themselves from temporary fetters rather than submit to the fetters of everlasting punishment.

1166. THE CRUCIFIXION.

Antonello da Messina (Venetian: 1444–1493). *See under* 673, p. 469. *Room VII.*

The third in date of Antonello's pictures in the Gallery—1477, two years later than the very similar picture at Antwerp. Notice the harmonious colouring, and the expression of *abandon* and lassitude, following more poignant grief, in the Virgin's attitude, with her arms falling down on each knee.

1167. MARY WOLLSTONECRAFT GODWIN.[1]

J. Opie, R.A. (British: 1761–1807). *See under* 784, p. 518. *Room XVIII.*

A portrait of the remarkable woman famous as the author of *A Vindication of the Rights of Woman*, and as the mother

by Dulwich hills, which was not the way to Canterbury; but perhaps the painter thought he would give them a ride round about, because they were a burlesque set of scarecrows, not worthy any man's respect or care."

[1] The portrait was bought as such at the sale of Mr. W. Russell's pictures in 1884; but Mr. C. Kegan Paul—whose *Life of William God-*

of Shelley's second wife. She is represented reading, as befits one so thoughtful and intellectual; but there is much womanly tenderness in the face also, and the portrait seems to reflect the brief period of calm that followed her marriage to Godwin (1796) and ended her stormy life (1759-1797). It must have been not long after this portrait was taken that she died in giving birth to the daughter, who, with her mother, was afterwards to be immortalised in Shelley's verse—

> They say that thou wert lovely from thy birth,
> Of glorious parents thou aspiring child.
> I wonder not—for One then left this earth
> Whose life was like a setting planet mild,
> Which clothed thee in the radiance undefiled
> Of its departing glory.
>
> *The Revolt of Islam.*

1168. PORTRAIT OF A JESUIT.

Willem van der Vliet (Dutch: 1584–1642). *Room X.*

An admirable portrait by a rare master, and the only specimen in the Gallery by a Delft artist—a town as active in painting as in the pottery which is still sought after by collectors. The Jesuit father, here depicted with so much quiet truth and skill, is a good representative of the great order which had at that time saved the Papacy. He is a student, but the crucifix is ever on his books. "The Jesuits appear," says Macaulay, "to have discovered the precise point to which intellectual culture can be carried without risk of intellectual emancipation." But he turns round from his book and looks with a smile of tender sadness on the spectator—he is ready to read your heart and to give you sympathy in return for confidences.

ein is well known—wrote to the *Times* (January 6, 1885) as soon as the picture was hung, throwing doubt upon its authenticity. Mr. Paul, after comparing it with another portrait of her by Opie which is in Sir Percy Shelley's possession, and the authenticity of which is undisputed, pronounced it to be certainly not a genuine portrait of Mary Wollstonecraft. The face, he said, was like, but much older; and he concluded that it was an early forgery, perpetrated for the engraving in the *Monthly Mirror* in 1796. Sir F. Burton, the Director of the Gallery, replied (*Times*, January 7, 1885), saying on the contrary that the two portraits were unmistakably alike. In Sir Percy Shelley's she is apparently about twenty-five; here she is nearer forty. Her hair is doubtless powdered in the fashion of the time. She died when she was thirty-eight; and Sir F. Burton concludes that this was the portrait painted for Godwin by Opie, Sir Percy Shelley's being an earlier one.

1169. MRS. ROBERT HOLLOND.

Ary Scheffer (French-Dutch: 1795–1858). *Room XXI.*

An artist who once enjoyed a great vogue (a version of this picture was bought in 1845 by the ex-Queen of the French for £1000), and whose pictures are historically interesting for their extraordinary absence of the colour-sense. Ary Scheffer's pictures, says Mr. Ruskin (*Academy Notes*, 1858, p. 40), are designed "on the assumption that the noblest ideal of colour is to be found in dust," and what he said in 1846 of the German School is equally true of Ary Scheffer: "Brightness of colour is altogether inadmissible without purity and harmony; and the sacred painters must not be followed in their frankness of unshadowed colour, unless we can also follow them in its clearness. As far as I am acquainted with the modern schools of Germany, they seem to be entirely ignorant of the value of colour as an assistant of feeling, and to think that hardness, dryness, and opacity are its virtues as employed in religious art; whereas I hesitate not to affirm that in such art, more than in any other, clearness, luminousness, and intensity of hue are essential to right impression" (*Modern Painters*, vol. ii. pt. iii. sec. ii. ch. v. § 15). Ary Scheffer, whose father was court painter at Amsterdam, was born at Dordrecht. On the death of his father in 1809 his mother removed to Paris, and he became a pupil of Pierre Guérin. In 1826 he became drawing master in the Orleans family, and for the rest of his life he was attached to them. In 1830, in company with Thiers, he brought Louis Philippe, Duke of Orleans, to Paris; in 1848 he helped the king to fly, and went with him to Brussels. The events of the next few years shocked him so much that for a time he "could neither paint, eat, nor sleep," and he ceased altogether to exhibit. His best known works are "Paolo and Francesca" (1822), and "Dante and Beatrice" (1839). The former of these sold in 1842 for over £2000; but at the posthumous exhibition of his works, held shortly after his death, his reputation suffered greatly, and at subsequent sales the prices paid for his pictures went down with a rush. Their sentimentality made them popular for a while, but it could not save them from the condemnation due to their commonness of thought and poverty of colour.

A portrait of the lady—an English resident in Paris, and a friend of Ary Scheffer—who sat to him for St. Monica. The two pictures were bequeathed to the Gallery by her husband.

1170. ST. AUGUSTINE AND ST. MONICA.

Ary Scheffer (French-Dutch: 1795–1858). *See under* last picture. *Room XXI.*

To illustrate the popularity which Ary Scheffer enjoyed forty years ago, it may be interesting to cite what Mrs. Jameson

said of this picture: "I saw in the atelier of the painter, Ary Scheffer, in 1845, an admirable picture of St. Augustine and his mother Monica. The two figures, not quite full-length, are seated; she holds his hand in both hers, looking up to heaven with an expression of enthusiastic undoubting faith; —'the son of so many tears cannot be cast away!' He also is looking up with an ardent, eager, but anxious, doubtful expression, which seems to say, 'Help thou my unbelief.' For profound and truthful feeling and significance, I know few things in the compass of modern art that can be compared to this picture" (*Sacred and Legendary Art*, 1850, p. 186).

1171. THE "ANSIDEI MADONNA."

Raphael (Urbino: 1483–1520). *Room VI.*

The genius of Raphael Santi (or Raffaello Sanzio, as the modern Italians write his name) is an example of the force alike of hereditary transmission of gifts and of surrounding circumstances. He was the son (born April 6) of Giovanni Santi (see 751, p. 504), a painter and poet of Urbino. The son inherited the father's aptitude for painting; but as Giovanni died when Raphael was only eleven, the boy's actual teacher was Timoteo Viti, of whom there is a portrait in chalks by Raphael in the British Museum. The young Raphael's hereditary gifts were nurtured by the artistic atmosphere in which he lived. Urbino, the Athens of Umbria, was at this time one of the chief centres of artistic and intellectual life in Italy; the ducal palace contained a fine collection of pictures both by Italian and Flemish painters. Amongst the latter were some by Van Eyck, and it is perhaps to this influence that we may attribute the miniature-like care of Raphael's earliest work, which is conspicuous in the "Vision of a Knight," and may be seen again in the jewel painting here. An intense power of assimilation—of learning all things from all men—characterised Raphael throughout his life, and is one of the main causes of the width of range and catholicity of taste to which he owes his universal popularity. Thus when he went (probably not before 1500) to study under Perugino, he so quickly assimilated the style of that master that he has been credited with some of the design and even of the work in Perugino's masterpiece, just as some of his pictures were, says Vasari, mistaken for Perugino's. In 1504 he went to Florence, which was his headquarters for the next four years. He at once took a leading part in the artistic fraternity there, and put one great artist after another under contribution for some special power of drawing, beauty of colour, or grace of composition. Thus from Signorelli and Michael Angelo he learnt to study the human form; it was at Florence, says Vasari, that Raphael began to study the nude and to make anatomical drawings from dissected corpses. From Leonardo da Vinci (sketches from

whom by Raphael may be seen at Oxford) he learnt soft beauty of expression, and it is to this master's influence perhaps that the smile of his Madonnas may be traced. In 1508 Raphael was invited by the Pope Julius II. to Rome, and there he spent the greater part of his life—painting, besides innumerable altar-pieces and cabinet pictures, his famous cartoons and frescoes. And yet he was only thirty-seven when he died. So true is it that genius is an unlimited capacity for taking pains. His life fully reflects too that innate love of beauty which was what fused all he assimilated into his own. "All were surpassed by him," says Vasari, "in friendly courtesy as well as in art; all confessed the influence of his sweet and gracious disposition, which was so replete with excellence and so perfect in all the charities, that not only was he honoured by men but even by the very animals, who would constantly follow his steps and always loved him." In morals he was pure, and might indeed be called almost immaculate, judged by the lax standard of his age. The Cardinal Bibiena designed his niece for Raphael, but—

> Rafael made a century of sonnets,
> Made and wrote them in a certain volume
> Dinted with the silver-pointed pencil
> Else he only used to draw Madonnas:
> These, the world might view—but one, the volume.
> Who that one, you ask? Your heart instructs you.

He lived a painter among princes—"a model," says Vasari, "of how we should comport ourselves towards great men," but also a prince among painters—jealous of none, kindly to all. "Whenever any other painter, whether known to him or not, requested any assistance, he would invariably leave his work to do him service; and his school—consisting of some fifty painters, all men of ability and distinction—continued in such unity and concord that all harsh feelings and evil dispositions became subdued and disappeared at the sight of him." And so when he died—having impaired his constitution by a life of ceaseless toil—Rome went into a paroxysm of grief, and flocked, as he lay in state, to catch a last sight of the "divine painter."

With regard to Raphael's position in the history of art, it is important to distinguish between his different "periods," which correspond, as will be seen, with the divisions of his life. The National Gallery is fortunate in having specimens of all the periods, and the importance of the pictures from this point of view is noted under the several numbers, but it may be convenient to summarise the matter briefly here. (1) First, or Perugian period, down to 1504—which again may perhaps be subdivided as explained under 213, p. 246. During this period his works closely resemble Perugino's—the most typical of them are the "Sposalizio" at Milan, copied from Perugino's painting of the same subject now at Caen; and the "Crucifixion" in Lord Dudley's gallery, of which Vasari says: "If it were not for the name of Raphael written upon it, it would be supposed by every one to be a work of

Pietro Perugino." (2) Second, or Florentine period: 1504-1508. To this period belong the "Madonna del Granduca" at Florence, "La Belle Jardinière" at the Louvre, and in this country the Madonna at Lord Cowper's (Panshanger), the Bridgewater Madonna (929), the St. Catherine (168), and this "Ansidei Madonna." The importance of this picture in the history of art is that it shows the transition from the first to the second period, being dated (on the border of the Virgin's robe below her left arm) MDVI, 1506. A glance at the Perugino No. 288 will show how much of that master's influence remains. "To his earlier Perugian manner we ascribe," says Waagen (*Treasures of Art in Great Britain*, iii. 128), "the head of the Virgin, which, however, is the most beautiful and noble development of this whole style, the rather too round body of the otherwise very lovely child, the expression of ardent yearning in St. John, as well as the position of his feet, resembling that of St. Joseph in the 'Sposalizio,' the cast of the draperies of the Virgin and St. Nicholas, the use of several colours which have turned very dark, such as the blue in the robe of the Virgin, the green in the canopy, in the upper garment of St. Nicholas, and in the landscape, and the use of gold in the hems, in the glories, in the two Greek borders, and in the inscription SALVE MATER CHRISTI on the wooden throne." Another point of special value in this picture is that, like the Sistine Madonna, it is entirely by Raphael's own hand, no pupil or assistant having touched it. (3) Third, or Roman period, 1508-1520. The chief works of this period are the frescoes in the Vatican. But in this country there are the famous cartoons (at South Kensington), and in the National Gallery the portrait of Julius II. (27), and the Garvagh Madonna (744). The characteristics of this period are, besides the perfection of executive power, the substitution of classical for religious motive, and the straining after dramatic effect.

From the technical point of view, this division into three (or four) periods is instructive, but from the point of view of motive a better division is that between his earlier and his later work, the turning point being his arrival in Rome. "In his twenty-fifth year," says Mr. Ruskin (Edinburgh *Lectures on Architecture and Painting*, p. 213), "one half-year only past the precise centre of his available life, he was sent for to Rome, to decorate the Vatican for Pope Julius II., and having until that time worked exclusively in the ancient and stern mediæval manner, he, in the first chamber which he decorated in that palace, wrote upon its walls the *Mene, Tekel, Upharsin* of the arts of Christianity. And he wrote it thus: On one wall of that chamber he placed a picture of the World or Kingdom of *Theology*, presided over by *Christ*. And on the side wall of that same chamber he placed the World or Kingdom of *Poetry*, presided over by *Apollo*. And from that spot, and from that hour, the intellect and the art of Italy date their degradation. . . . And it was brought about in great part by the very excellencies of the man who had thus marked the commencement of decline. The perfection of execution and the beauty of feature

which were attained in his works, and in those of his greatest contemporaries, rendered finish of execution and beauty of form the chief objects of all artists; and thenceforward execution was looked for rather than thought, and beauty rather than veracity. . . . The mediæval principles led *up* to Raphael, and the modern principles lead *down* from him." The position of Raphael in the history of art is thus closely parallel to that of his great contemporary Michael Angelo (see 790, p. 522). In Michael Angelo the art of Florence reached its culmination and fell rapidly to Giulio Romano and Venusti. In Raphael the art of Umbria was perfected, and led down to the conventional sentimentalities against which the "Pre-Raphaelites" (see p. 336) have in modern times revolted.

The "Ansidei Madonna," so called from having been painted for the Ansidei family at Perugia, was bought from the Duke of Marlborough by the nation for £70,000—more than three times the highest price ever before paid for a picture, and equal to more than £14 per square inch. The importance of the picture to the student has been partly described above; but to this must be added its unusual size and excellent state of preservation, and the fact that whilst on the one hand the National Gallery had before no *chef-d'œuvre* of Raphael, the number of such works not already placed in foreign galleries was very small.[1] On its own merits the "Ansidei Madonna" is by common consent one of the most perfect pictures in the world. It has all the essentials of the greatest art. First it is "wrought in entirely consistent and permanent materials. The gold is represented by painting, not laid on with real gold, and the painting is so secure that nearly

[1] This picture and Van Dyck's "Charles the First" (X. 1172, p. 666) were bought in 1884 from the Duke of Marlborough for £87,500. Sir F. Burton, the Director of the National Gallery, had valued them at £115,500 and £31,500 severally. The purchase was pressed upon the Government by all sorts and conditions of men. The Royal Academy memorialised Mr. Gladstone, and pleaded especially for the Raphael—"a work produced in that happy period in which the reverent purity and the serene grace of the master's earliest work are already mellowing into the fuller dignity of his middle style." The Trustees of the National Gallery declared that the purchase would at once raise the collection to a rank second to none, and superior to most, of the great Continental Galleries; whilst a memorial from members of Parliament of all parties, after referring to the Raphael as the finest in point of colouring that ever came from his hand, assured Mr. Gladstone that "their constituents and the whole nation will approve and applaud" a departure from "the hard line of severe economy in order at one stroke to raise to a higher level the collection of pictures of which the whole nation is proud, and which is a source of widespread and refined enjoyment to the poor as to the rich."

four hundred years have produced in it no harmful change." Secondly, "the figures are in perfect peace. Those are the two first attributes of the best art. Faultless workmanship and perfect serenity; a continuous, not momentary, action, or entire inaction; you are to be interested in the living creatures, not in what is happening to them. Then the third attribute of the best art is that it compels you to think of the spirit of the creature, and therefore of its face, more than of its body. And the fourth is that in the face you shall be led to see only beauty or joy—never vileness, vice, or pain" (*Relation between Michael Angelo and Tintoret*, pp. 14, 15). In fulfilling these essentials of the highest art, the picture becomes also one of the noblest embodiments of Christianity. Raphael is above all the painter of motherhood and childhood—of the self-forgetting love of the one, and the fearless faith of the other—the human relationship which of all others is the most divine. On either side are two saints—types both of them of the peace of Christianity. In the figure of St. John the Baptist on the left—with his rough camel skin upon him, and an expression of ecstatic contemplation on his face—the joy that comes from a life of self-sacrifice is made manifest; in that of the good Bishop Nicholas of Bari, the peace that comes from knowledge. The three balls at his feet are a favourite emblem of the saint; typical partly of the mystery of the Trinity, but referring also to the three purses of gold which he is said to have thrown into a poor man's window that his daughters might not be portionless. Further we may notice how the same impression of infinite peace is conveyed by the landscape, and especially by the open sky visible on either side of the throne. This open sky "is of all visible things the least material, the least finite, the farthest withdrawn from the earth prison-house, the most typical of the nature of God, the most suggestive of the glory of his dwelling-place. For the sky of night, though we may know it boundless, is dark; it is a studded vault, a roof that seems to shut us in and down; but the bright distance has no limit, we feel its infinity, as we rejoice in its purity of light" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. v. § 5).[1]

[1] In this matter of the open sky also the "Ansidei Madonna" is curiously transitional. "Raphael," says Mr. Ruskin (*ibid.* § 10), "in his fall, betrayed the faith he had received from his father and his master, and substituted for the radiant sky of the Madonna del Cardellino, the

It has been said above that the Ansidei Madonna is "by common consent one of the most perfect pictures in the world." Criticisms which have been published since its acquisition by the National Gallery require that statement to be modified. Thus, Mr. G. A. Storey, R.A., in the course of a public lecture, has remarked that "as compared with Raphael's other works the Ansidei Madonna lacked the touch of nature, the play and harmony that were characteristic of the master. All the heads were looking in the same direction, and the figure of the Virgin was scarcely graceful. Nor was there the unity necessary to a complete composition, for each figure seemed unconnected with the rest, and, indeed, they seemed to be almost unconscious of each other's existence." Mr. Ford Madox Brown (*Magazine of Art*, Feb. 1890) is more severe still. "The Bishop saint of Bari," he says, "is certainly a fine figure, worthy of the master it is attributed to. The Virgin and Child, however, are for sentiment just like two wax doll lay figures, making it hard to conceive how the same mighty hand can have produced anything so tame; while the figure of the Baptist, with ill-drawn legs, is positively repulsive, both for pose and for expression of countenance. Surely Raphael could have had no hand in it." Some remarks by Mr. Holman Hunt on the picture will be found on p. 684 *n*. Mr. Pater, on the other hand, commends the Ansidei Madonna to students of Raphael as more worthy of admiration than any other work of the master: "I find there, at first sight, with something of the pleasure one has in a proposition of Euclid, a sense of the power of the understanding, in the economy with which he has reduced his material to the simplest terms. He is painting in Florence, but for Perugia, and sends it a specimen of its own old art—Mary and the babe enthroned, with St. Nicholas and the Baptist in attendance on either side. The kind of thing people there had already seen so many times, but done better, in a sense not to be measured by degrees, with a wholly original freedom and life and grace, though he perhaps is unaware, done better as a whole, because better in every minute particular, than ever before. The scrupulous scholar, aged twenty-three, is now indeed a master, but still goes carefully. Note, therefore, how much mere exclusion counts for in the positive effect of his

chamber-wall of the Madonna della Sediola, and the brown wainscot of the Baldacchino." Here we have both—the Baldacchino and the open sky behind.

work. There is a saying that the true artist is known best by what he omits. Yes, because the whole question of good taste in involved precisely in such jealous omission. Note this, for instance, in the familiar Apennine background, with its blue hills and brown towns, faultless, for once—for once only—and observe, in the Umbrian pictures around, how often such background is marred by grotesque, natural, or architectural detail, by incongruous or childish incident. In this cool, pearl-gray, quiet place, where colour tells for double,—the jewelled cope, the painted book in the hand of Mary, the chaplet of red coral, —one is reminded that among all classical writers Raphael's preference was for the faultless Virgil. How orderly, how divinely clean and sweet the flesh, the vesture, the floor, the earth and sky! Ah, say rather the hand, the method of the painter! There is an unmistakable pledge of strength, of movement and animation in the cast of the Baptist's countenance, but reserved, repressed. Strange, Raphael has given him a staff of transparent crystal. Keep, then, to that picture as the embodied formula of Raphael's genius. Amid all he has here already achieved, full, we may think, of the quiet assurance of what is to come, his attitude is still that of the scholar; he seems still to be saying, before all things, from first to last, "I am utterly purposed that I will not offend" (*Fortnightly Review*, October 1892).

1172. CHARLES THE FIRST.

Van Dyck (Flemish: 1599–1641). *See under* 49, p. 142.
Room X.

This famous picture was one of many equestrian portraits of Charles I. which Van Dyck painted at his court. It is, however, unique among them. In all the others,—the Windsor picture, the replica at Hampton Court, and the pictures in the Earl of Warwick's and the Marquis of Lothian's collections, the king faces the spectator, and rides, as it were, straight out of the picture, the horse being white. The size, proportions, and composition of this picture are different. The horse is dun-coloured, and the king is seen in profile. A small picture at Buckingham Palace was probably the original design or sketch of it. It was sold after Charles's death for £200 by the Parliament, and in 1885 was bought by another Parliament

from the Duke of Marlborough — for the great price of £17,500.[1]

It is a courtier's portrait of the idol of the cavaliers—a portrait of the good side of a bad king. Notice first the prominence given to the noble horse (*cf.* under 156, p. 217), almost to the point of clumsiness. Then in Charles himself, note the stately bearing, the personal dignity, the almost feminine refinement. It is a portrait of personal courage — with no suspicion of any fatal want of presence of mind; of dignity — with the obstinacy, which was its reverse side, left out. In such a portrait "of a Cavalier by a Cavalier" Van Dyck's work is invested with an enduring pathos for all Englishmen. One remembers only, in looking upon this picture of him, Charles's graces, not his faults. One thinks of him as the man who "nothing common did, nor mean, upon that memorable scene." And so considered, how eloquent becomes the isolation in which the painter has here left him. With him, indeed, is Sir Thomas Morton, his equerry, but the king does not see him. Bareheaded he sits, gazing into futurity.

1173. AN UNKNOWN SUBJECT.

School of Giorgione.[2] *See under* 269, p. 265. *Room VII.*

Another picture of the golden age (*cf.* 1123, p. 629) such as Giorgione, we are told, loved to paint,—"men and women enjoying the golden tranquillity; here is seen the haughty lion, there the humble lamb; in another part we behold the swift flying hart, with many other terrestrial animals." The picture before us precisely agrees with this general description, but the particular subject of it is unknown. A child, it would seem, is being initiated into some order of the golden age—he is being dedicated, perhaps, to a life of song, for the stately personage on the throne wears the poet's crown of wild olive, whilst the young man on the steps below him lightly touches a lute, and has books by his side. The page bears a rich dish of fruits and herbs, for the golden age is vegetarian; whilst fawns and a leopard, with a peacock and other birds, attend the court of the king of song.

[1] For some particulars of the purchase, see under 1171, p. 663.

[2] When in the Bohn collection, this picture was ascribed to Giorgione. For some interesting remarks on its possible authorship and subject, see the *Times*, December 22, 1885, where resemblances in this picture to pictures of Carpaccio and Pordenone, as well as of Giorgione, are pointed out.

1174. THE WATERING PLACE.

T. Gainsborough R.A. (British: 1727–1788). *See under* 80, p. 165. *Room XVII.*

A sketch for the larger picture, XVI. 109, p. 184.

1175. REGENT'S PARK, 1807.

James Ward, R.A. (British: 1769–1859). *See under* 688, p. 477. *Room XX.*

The present Regent's Park was only commenced in 1812, from the designs of Nash, the architect, who had lately finished Regent's Street (both street and park being called, of course, after the Prince Regent). This view, taken five years previously, with its herd of cattle, exactly agrees with the descriptions of the extensive tract of pasture land called Marylebone Park Fields, out of which the present park was formed. "Down to the commencement of the present century, it had about it all the elements of rustic life; indeed, the locality seems to have been but little altered then from what it was two centuries previously, for in *Tottenham Court*, a comedy by Thomas Nabbs in 1638, is a scene in Marylebone Park, in which is introduced a milkmaid whose song testifies to the rural character of the place—

> What a dainty life the milkmaid leads,
> When o'er these flowery meads
> She dabbles in the dew,
> And sings to her cow,
> And feels not the pain
> Of love or disdain.
> She sleeps in the night, though she toils all the day,
> And merrily passeth her time away.

THORNBURY: *Old and New London*, v. 263.

1176. A LANDSCAPE.

Patrick Nasmyth (British: 1786–1831). *See under* 380, p. 312. *Room XIX.*

1177. A LANDSCAPE.

Patrick Nasmyth (British: 1786–1831). *See under* 380, p. 312. *Room XVIII.*

A picture of some interest from being dated 1831 the year of the artist's death. In his choice of subject Nasmyth

returned home, as it were, to die—the view here shown being apparently that of a Scotch torrent.

1178. A LANDSCAPE.

Patrick Nasmyth (British: 1786–1831). *See under* 380, p. 312. *Room XXI.*

1179. A LANDSCAPE.

Patrick Nasmyth (British: 1786–1831). *See under* 380, p. 312. *Room XVIII.*

1180. CLIVEDEN ON THE THAMES.

J. M. W. Turner, R.A. (British: 1775–1851). *See* pp. 65–82. *Room XXII.*

A view looking across the river, on the famous Cliveden reach, above Maidenhead. Painted probably about 1815, when Turner was living at Twickenham, and was fond both of sketching and fishing on the Thames.

1181. ON THE SEA-SHORE.

William Mulready, R.A. (British: 1786–1863). *See under* 393, p. 314. *Room XX.*

1182. A SCENE FROM MILTON'S "COMUS."

C. R. Leslie, R.A. (British: 1794–1859). *See under* 402, p. 320. *Room XX.*

Comus, son of Circe and Bacchus, was master of all the arts of sorcery and all the excesses of wanton revel. And he enchanted all travellers who passed through the wood wherein he dwelt, with his mother's and his father's wiles. One day it chanced that a lady was travelling in the wood with her two brothers, and while they stepped aside to fetch berries for her, Comus in the guise of a shepherd offered her shelter in his cottage, and conducted her to his palace of sorcery. Here we see her seated in the Enchanted Chair, while Comus—holding his magic wand and garlanded "with rosy twine"—offers her wine in a crystal glass, which will turn those who drink of it into monsters:—

Comus. Nay, Lady, sit; if I but wave this wand,
Your nerves are all chain'd up in alabaster,
And you a statue, or, as Daphne was,
Root-bound, that fled Apollo.
Lady. Fool, do not boast;
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled, while Heaven sees good.

The picture is a study for (or from) Leslie's fresco in the Buckingham Palace summer-house, for which Landseer did another scene from *Comus* (see XXI. 605, p. 432). "I have been very busy," writes Leslie in July 1843, painting a fresco, a first attempt, in a little pavilion in the gardens of Buckingham Palace. I was asked to do this by the Prince, and there are seven other artists engaged in the same way—Maclise, Landseer, Sir Charles Ross, Stanfield, Uwins, Etty, and Eastlake. Two or three of us are generally there together, and the Queen and Prince visit us daily, and sometimes twice a day, and take a great interest in what is going on. The subjects are all from *Comus*, and mine is *Comus offering the cup to the lady*."

1183. A LANDSCAPE.

Patrick Nasmyth (British: 1786–1831). *See under* 380, p. 312. *Room XIX.*

1184. A FRUIT-PIECE.

G. Lance (British: 1802–1864). *See under* 441, p. 346. *Room XIX.*

1185. NYMPHS AND SATYRS.

T. Stothard, R.A. (British: 1755–1834). *See under* 317, p. 298. *Room XVIII.*

A half-draped bacchante steps from a car drawn by panthers towards a nymph, who kneels on the ground in alarm. By the side of the car nymphs and rustics are sporting. In the rear Silenus is seen supported by two fauns.

1186. LANDSCAPE WITH CATTLE.

John Glover (British: 1767–1849). *Room XX.*

"Glover, a native of Leicestershire, began life as a writing master; but in 1805 removed to London, and contributed to the exhibitions of

the Society of Painters in Water Colours. He subsequently travelled abroad, and after studying in the Louvre painted a large oil picture which attracted the attention of Louis XVIII., and procured the painter a gold medal. In 1820 he held a private exhibition of pictures in Bond Street, and sold some of them for large prices. In 1831 he emigrated to Tasmania, and painted many pictures of local scenery. During the later years of his life he appears to have ceased from painting and passed his time in religious study" (Official Catalogue).

A typical piece of English lowland scenery, with "cattle grazing in the water'd vales"—

> For me this freshness in the morning hours,
> For me the water's clear tranquillity :
> . . . the brook whereby the red kine meet
> And wade and drink their fill.
>
> JEAN INGELOW : *Honours.*

1187. A SKETCH OF RUSTIC FIGURES.

Sir D. Wilkie, R.A. (British : 1785–1841).

See under 99, p. 174. *Room B.*

A study (in pen and ink) for (or from) a group in the picture of the "Village Festival," XX. 122, p. 197. Underneath is a scrap of paper on which is written : "Sent by D. Wilkie, 15 Aug. 1811."

1188. THE BETRAYAL OF CHRIST.

1189. THE PROCESSION TO CALVARY.

Ugolino (Sienese : died 1349). *Room II.*

Ugolino was one of the founders of the Sienese School. So great was his reputation that he was unanimously chosen by the Florentines, in preference to their own artists, to paint the altar-pieces of their two great churches ; whilst another picture that he painted for them was credited with miraculous powers. These little pictures are portions of the one painted by him for the high altar of Sta. Croce. The points which have been already noticed as characteristic of his contemporary, Duccio (see 566, p. 416), may be traced equally in Ugolino.

Notice in 1188 that the disciples are not mere conventional types, but that an attempt is made to give them each an individuality, and to express their characters on their faces. The same expressions may be noticed again in 1189. It is interesting, too, to observe how the first attempts of painting

(as of poetry) to express action were epic, rather than dramatic. The painter tries to tell the whole story at once; here is Judas giving the traitor's kiss, there is Peter cutting off the ear of the high priest's servant, and beside them are all the other characters of the story (*cf.* under 579, p. 421). As art advances, it becomes on the other hand dramatic; the painter seizes on the essential point and makes his picture out of that. The difference may be seen by contrasting Ugolino's picture with one of the same subject at Florence by Giotto, which Mr. Ruskin thus describes: "See what choice Giotto made of his moments. Plenty of choice for him—in pain. The Flagellation—the Mocking—the Bearing the Cross; all habitually given by the Margheritones, and their school, as extremes of pain. 'No,' thinks Giotto. 'There was worse than all that. Many a good man has been mocked, spitefully entreated, spitted on, slain. But who was ever so betrayed?' . . . He paints the laying hands on him in the garden, but with only two principal figures—Judas and Peter, of course: Judas and Peter were always principal in the old Byzantine composition,—Judas giving the kiss, Peter cutting off the servant's ear. But the two are here not merely principal, but almost alone in sight, all the other figures thrown back; and Peter is not at all concerned about the servant, or his struggle with him. He has got him down, but looks back suddenly at Judas giving the kiss. 'What!—*you* are the traitor, then—you!' 'Yes,' says Giotto; 'and you, also, in an hour more'" (*Mornings in Florence*, ii. 41).

1190. A BOY'S PORTRAIT.

Ascribed to François Clouet (French: about 1510–1572). *See under* 660, p. 459. *Room XIV.*

This picture was presented to the Gallery by Mr. G. F. Watts, R.A., and it is interesting to note the sage-green background which Mr. Watts has himself sometimes employed.

1191. THE LOSS OF THE "ROYAL GEORGE."
(August 29, 1782.)

J. C. Schetky (British: 1778–1874). *West Staircase.*

John Christian Schetky (descended from an old Transylvanian family) was born in Edinburgh, and studied art under Alexander

Nasmyth (see 1242, p. 701). He afterwards held appointments as drawing master at various military and naval colleges, and was marine-painter in succession to George IV., William IV., and Queen Victoria.

The scene represented is the sinking of the *Royal George*, of 100 guns, at Spithead, when Admiral Kempenfeldt and his 800 men were drowned, as told in Cowper's well-known poem—

It was not in the battle;
No tempest gave the shock;
She sprang no fatal leak,
She ran upon no rock.

A land breeze shook the shrouds,
And she was overset;
Down went the Royal George,
With all her crew complete.

On the left is the *Victory*, firing guns of distress, and hoisting the signal for "Boats to assist ship in distress with all speed."

1192, 1193. SKETCHES FOR ALTAR-PIECES.

Giovanni Battista Tiepolo (Venetian: 1692–1769).
Room XIII.

Tiepolo, one of the leaders in the revival of Venetian art (see p. 618), was the Paul Veronese of the eighteenth century. "Living," says Sir F. Burton, "in the era of periwig in art as in dress, he was at a sore disadvantage as compared with his great prototype of the sixteenth century; but he steered a pretty clear course between vapid classicality and buckram fashion. Gifted with a brilliant fancy, and master of all the resources of his art, Tiepolo formed a style which, whatever its shortcomings, is splendidly decorative. In his easel pictures, he is at his very best. Here he was not tempted by vast surfaces into that looseness of composition and hastiness of execution that often lessen the value of his frescoes; here, therefore, he could indulge his feeling for compact architectonic arrangement, display force of harmonious colour, and exercise a brilliant method of handling akin to that of Paul Veronese." Tiepolo worked for most of his life at Venice; but went also to execute commissions at Milan, Würzburg, and Madrid, in which latter city he died.

"Touched in with all the brilliant, flashing, dexterous *bravura* of the last of the rear-guard of the Venetians. The pictorial art of Venice finished with Tiepolo, and it seemed as if he was resolved that it should not die ignominiously, for in spirit and gaiety he was little inferior to Veronese himself. He had not the stronger qualities of his model; Veronese's grasp of character, his air of nobility, his profound and imaginative

harmonies of colour are wanting in the eighteenth century painter" (*Times*, December 22, 1885).

1194. CHRIST DRIVING OUT THE TRADERS.

Marcello Venusti (Florentine: died 1579). *Room I.*

A most interesting little picture, as illustrating the decline of Italian art subsequent to, and largely caused by, Michael Angelo, whose pupil Venusti was, and by whom there are drawings for this picture in the British Museum. Notice how everything is sacrificed to violent action and contorted position—the money-changers whom Christ is driving out of the Temple are composed as it were for a ballet of limbs. Notice also the "debased" architectural background—the absurdly distorted pillars with their puerile capitals.

1195. THE BIRTH OF VENUS.

Rubens (Flemish: 1577–1640). *See under* 38, p. 130. *Room A.*

A finished study for a salver which was executed in silver for Charles I. "The central oval shows a goddess borne along and attended on the surface of the waves by nymphs and tritons; sea gods and goddesses, riding on aquatic monsters, disport themselves in the broad flat border surrounding the central panel. Rubens may be said to have here surpassed himself in those qualities of movement and brilliant execution, in which he was unrivalled. His form, often florid in contour, although always supple, has here a grace and beauty entirely in harmony with the classic theme, and the personages are inspired with that immortal gaiety which has so rarely found expression, save in the work of the master's contemporary, our national poet, since it vanished at the final decay of Greek art and literature. Of a piece with the delightful imaginative qualities so prodigally lavished on the present panel is the truly marvellous execution. The hand has played over the surface with a lightness and delicacy surprising even to those familiar with the touch of the master in his first sketches for important compositions. The method employed is simple and direct; the figures have been outlined in pen and ink, then a general glaze has been spread over the entire surface, on which the forms were modelled in white and gray, the ultimate result being a warm silvery tone" (*Times*, December 22, 1885).

This picture, which was sold at the Hamilton sale (1882) for £1680, was bought for the nation three years later at the Beckett Denison sale for £672.

1196. A COMBAT BETWEEN LOVE AND CHASTITY.

Unknown[1] (Florentine School: 15th Century). *Room III.*

Chastity clothed only in white innocence is assailed by Love. She receives his arrows on a shield of polished steel; the points of the arrows break and burst forth into tiny golden flames—each temptation only causing the sacred fire of Chastity to burn more brightly. The scene is laid in a romantic landscape where everything is pure and beautiful. The field is enamelled with flowers—

> Where the virgins are soft as the roses they twine;
> And all, save the spirit of man, is divine.

Beyond, in the bend of a river, two swans float on its tranquil surface: a tall oak sapling rises straight and firm, and over all rests a clear blue sky. The picture recalls the scene in Milton's *Comus*—

> My sister is not so defenceless left
> As you may imagine; she has a hidden strength,
> Which you remember not.
> *Second Brother.* What hidden strength,
> Unless the strength of Heaven, if you mean that?
> *First Brother.* I mean that too, but yet a hidden strength
> Which, if Heaven gave it, may be term'd her own.
> 'Tis Chastity, my brother, Chastity:
> She that has that, is clad in complete steel.

[1] Formerly ascribed to Botticelli—an ascription which, owing to the absence of that master's predominating facial type, as well as to the accuracy of landscape such as he never attempted, has now been abandoned. But the exquisite workmanship—visible only in a good light—of the shield and the quiver indicates the hand of one of the goldsmith painters, whilst the allegorical invention and the atmosphere of imaginative poetry have "the true Botticellian ring" (see *Times*, December 22, 1885; see also Morelli's *Borghese Gallery*, p. 87 *n.*). The picture, it may be interesting to add, was sold at the Hamilton sale for £1420, but was bought a year or two later at the Beckett Denison sale for the National Gallery for £966.

1197. DAVID GARRICK (1716–1799).

Ascribed to Johann Zoffany, R.A. (British: 1733–1810). *Room XVI.*

Zoffany, by descent a Bohemian, by birth a German, was one of the original members of the Royal Academy. He came to England in 1758, and met with considerable success, more especially for his theatrical portraits. For seven years he was in Lucknow; he returned to England with a large fortune and settled at Kew, where he died.

A portrait of the actor of whom Pope said "he never had his equal, and will never have a rival," and whose death "eclipsed," said Johnson, "the gaiety of nations." He was great alike in tragedy and comedy: hence in the emblematic trophy below are introduced both the tragic and the comic mask. In the actor's face the artist has well caught an expression of momentarily suspended mobility. This mobility made Garrick a difficult subject to draw. He and his brother actor, Foote, went to Gainsborough for their portraits; who tried again and again without success, and dismissed them in despair: "Rot them for a couple of rogues," he said; "they have everybody's faces but their own." Goldsmith makes the same point in his well-known lines—

> Here lies David Garrick—describe me, who can,
> An abridgement of all that was pleasant in man . . .
> On the stage he was natural, simple, affecting;
> 'Twas only that when he was off he was acting.
> With no reason on earth to go out of his way,
> He turn'd and he varied full ten times a day.

1198. MR. HENRY BYNE.

Lemuel F. Abbott (British: 1760–1803). *Room XVI.*

Lemuel Abbott (he added the name of Francis afterwards, possibly out of compliment to his master, Francis Hayman) was the son of a Leicestershire parson. In 1780, after two years with Hayman, he set up on his own account in Caroline Street as a portrait painter. He did heads only, and amongst his sitters were Cowper and Nelson. He made a very unhappy marriage and died insane.

Mr. Byne, a country gentleman of Carshalton, Surrey, was first cousin to the General Byne of Kent who fell at the battle of Bergen-op-Zoom (1814).

1199. MADONNA AND CHILD.

Unknown (Florentine : 15th Century). *Room II.*

On the right is St. John ; on the left an angel with the annunciation lily. Notice that the frame ornamented with modelled stucco forms part of the picture, and is indeed part of the same panel.

1200, 1201. GROUPS OF SAINTS.

Macrino d'Alba (Lombard : painted about 1500). *Room IX.*

Macrino d'Alba, a native of Alba in Piedmont, otherwise called Giangiacomo Fava, belongs to the pre-Leonardo period, having been a pupil probably of Vincenzo Foppa (729, p. 495).

In the first group (1200) are St. Peter Martyr (for whom see 812, p. 531), with the knife and plenty of blood on his head, and a bishop in full robes. In the second (1201), St. Thomas Aquinas looking with an almost comic squint at a crucifix, and John the Baptist. On the pages of St. Thomas's book are the words in Latin, "I have kept the commandments of my father" ; on those of St. John the Baptist, "Behold the Lamb of God, that taketh away the sins of the world."

1202. MADONNA AND CHILD.

Bonifazio, the elder (Venetian : about 1490–1540). *Room VII.*

Signor Morelli (pp. 174-194) disentangles from the confusions of art-historians and critics three different painters of this name. Of the earliest of them he says : "His bright conception and the light gracefulness of his figures never belie his narrower home, Verona, yet as a technician he is an out-and-out Venetian." The description applies very accurately to the present picture, which used formerly to be ascribed to Palma Vecchio, to whose studio in Venice Bonifazio must have come from Verona to study.

On the right is St. Catherine holding a fragment of her wheel, while the youthful St. John the Baptist, standing on another fragment, stoops to kiss the infant Christ's foot—an action symbolical of the kingship of the Saviour ("Thou hast put all things under him"). On the left is St. James—with his staff, borne always by him as the first of the apostles who departed to fulfil the Gospel mission, and dressed as a pilgrim

—Campostella, where his body was reputed to be, being in the middle ages a favourite place of pilgrimage. Behind St. James is St. Jerome. Notice the significance of the incident in the middle distance—a shepherd asleep, while a wolf is devouring a sheep ("But the Good Shepherd giveth his life for the sheep").

1203. MADONNA AND CHILD.

Giovanni Busi, called *Cariani* (Bergamese: about 1480–1541). *Room VII.*

Notice the rustic type of the Madonna; she is a daughter of the mountains—the mountains above Bergamo from which the painter came, and which figure in the background. The picture is a characteristic piece of provincial art; the expression of "a simple, sturdy, energetic mountain-folk who do not always know how to unite refinement and grace with their inbred strength and vigour" (*Morelli*, p. 4).

1204. THE VALLEY OF THE YARE.

James Stark (British: 1794–1859). *Room XX.*

Stark, one of the group of painters known as the Norwich School, was the son of a master dyer in that city, and was articled to "Old Crome," under whom he remained for three years. In 1817 he entered the Academy Schools, and soon after exhibited successfully at the British Institution; but was obliged, owing to bad health, to return to Norwich and refrain for some years from work. In 1830 he returned to London, removing in 1840 to Windsor, where the adjoining woodland and river scenery furnished the subjects for many of his later pictures. These, however, were less excellent than those of the Norwich period, when he was under the immediate influence of Crome. The present picture is an admirable specimen of Stark's earlier style. What were the qualities aimed at by the leader of the Norwich School, is shown in a quaint letter which Crome wrote to Stark in 1816. "I cannot let your sky go by," says Crome, "without some observation. I think the character of your clouds too affected, that is, too much of the character of some of our modern painters, who mistake some of our great masters: because they sometimes put in some of those round characters, they must do the same; but if you look at any of their skies, they either assist in the composition, or make some figure in the picture, nay, sometimes play the first fiddle. I have seen this in Wouwerman's and many others I could mention. Breath (breadth) must be attended to if you paint. . . . Trifles in nature must be overlooked that we may have our feelings raised by seeing the whole

picture of a glance, not knowing how or why we are so charmed. I have written you a long rigmarole story about giving dignity to whatever you paint—I fear so long that I should be scarcely able to understand what I mean myself: you will, I hope, take the word for the deed, and at the same time forgive all faults in diction, grammar, spelling, etc."

A scene near Thorpe, Norwich, showing—

> . . . a full-fed river winding slow
> By herds upon an endless plain,
> The ragged rims of thunder brooding low,
> With shadow-streaks of rain.
> . . . the reapers at their sultry toil.
> In front they bound the sheaves.
>
> TENNYSON: *Palace of Art.*

1205. LAKE COMO: VARENNA.

Frederick Lee Bridell (British: 1831–1863). *Room XX.*

This talented painter, who died of consumption, was a native of Southampton, and at first self-taught. His genius was detected by a local picture dealer, who gave him commissions which enabled him to go abroad for purposes of study. He exhibited at the Academy in 1859, and went to the Italian lakes—a visit which resulted (besides other pictures) in this one. Bridell enjoined his wife to offer it to the National Gallery, "in the hope that this, his last work, upon which he had exercised all his skill, might eventually be considered worthy of a place in the national collection."

The scene is the slope, with woods of sweet chestnut, above Varenna—"a tangled mass of woods, of light and shade." Below is "the green blue of the waters, clear as glass, opaque through depth." To the left, in the extreme distance, is the crest of Monte Rosa, "flushed and phantom-fair." It was from an opposite spot on the lake that Longfellow, looking over to Varenna, wrote the lines—

> I ask myself is this a dream?
> Will it all vanish into air?
> Is there a land of such supreme
> And perfect beauty anywhere?
> Sweet vision! Do not fade away;
> Linger until my heart shall take
> Into itself the summer day,
> And all the beauty of the lake.

1206. LANDSCAPE AND FIGURES.

Salvator Rosa (Neapolitan: 1615–1673). *See under* 84, p. 167. *Room XIII.*

A good example of Salvator's scenic effects in landscape. The sense of power in the painting, the "vigorous imagination, the dexterous and clever composition" of Salvator are well shown; but "all are rendered valueless by coarseness of feeling, and habitual non-reference to nature." (See for further examination of Salvator's deficiencies in this respect *Modern Painters*, vol. i. pt. ii. sec. i. ch. vii. § 5, sec. iii. ch. iii. § 7, sec. vi. ch. i. § 11; vol. ii. pt. iii. sec. ii. ch. ii. § 19.)

1207. THE HAY WAIN.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XX.*

This picture was exhibited at Somerset House in 1821. Twelve months later it was at the British Institution, but at neither place did it find a purchaser. In 1823 a French dealer offered Constable £70 for it. This was refused; but in 1824 the painter sold both it and "A Lock" to the same man for £250, throwing in a small picture of Yarmouth. The two larger landscapes were hung in that year's "Salon," where they made a great stir among artists, and won a gold medal from the king, and called forth the criticisms already alluded to (see p. 205). The spot represented is the same as in 327, one looking up, the other down the Stour. There is a freshness in the landscape which explains what the French critics said: "Look," they cried, "at these pictures by the Englishman. The ground seems to be covered with dew."

1208. WILLIAM GODWIN (1756–1836).

J. Opie, R.A. (British: 1761-1807). *See under* 784, p. 518. *Room XVIII.*

A portrait exactly corresponding to the written descriptions of the great "philosophical radical"—the remarkable man who, starting from Calvinism, ended in free thought, and who, though advocating free love, was himself the most passionless of men. "In person," says S. T. Hall, in his *Memories of Great Men*, "he was remarkably sedate and solemn, resembling in dress and manner a dissenting minister rather than the advocate of 'free thought' in all things—religious,

moral, social, and intellectual; he was short and stout, his clothes loosely and carelessly put on, and usually old and worn; his hands were generally in his pockets; he had a remarkably large, bald head, and a weak voice; seeming generally half asleep when he walked, and even when he talked. Few who saw this man of calm exterior, quiet manners, and inexpressive features, could have believed him to have originated three romances—*Falkland*, *Caleb Williams*, and *St. Leon*,—not yet forgotten because of their terrible excitements; and the work, *Political Justice*, which for a time created a sensation that was a fear in every state of Europe. . . . Southey said of him, in 1797, 'He has large noble eyes, and a nose—oh! most abominable nose.'"

1209. THE VAGRANTS.

Frederick Walker, *A.R.A.* (British: 1840–1875).
Room XXI.

This highly-gifted artist was born in London and educated at the North London School. "At the age of sixteen we find him copying from the antique sculptures in the British Museum. This, we may suppose, was his first step in art education, and it is in a way significant of certain qualities in his design that he was always very careful to cultivate and to preserve. Throughout the whole of his career the influence of Greek art was a real and permanent force in the direction of his talent, and it doubtless served, even in the treatment of domestic themes, to save him from the dangers which beset so many painters of *genre*" (J. Comyns Carr: *Frederick Walker*, p. 15). Walker next entered an architect's office; but in 1858 joined the Academy Schools, and soon got employment as a draughtsman for wood-engraving. Thackeray noticed his skill, and commissioned him to illustrate *Philip*. Some interesting records of Walker's association with the novelist will be found in the essay by Mr. Comyns Carr from which we have just quoted. In 1863 Walker exhibited for the first time at the Academy. This picture was exhibited in 1868. In 1873 the state of his health compelled him to winter in Algeria. He returned to a cold English spring, and gradually becoming weaker, died of consumption in Scotland a few years after his election as A.R.A. "In Walker," says Mr. Hodgson, who knew him intimately, "I was often struck by a strange petulance and irritability out of all proportion with its exciting cause. The trifles which he knew so well how to dignify and make important in his art were allowed to have too much influence upon his life. Conscious, probably, of the taint of hereditary disease, he took a gloomier view of life." We see then that Walker's mood was stern; and we have seen his devotion to the antique. His originality in English art consists in the way in which he interpreted (as Millet has done in

France) the grave beauty of rustic labour, showing all its stern reality, and yet endowing it (as in the figure of the tall gipsy woman here) with something of the grace of antique sculpture. To this it may be added of Walker's pictures that "their harmonies of amber-colour and purple are full of exquisite beauty in their chosen key; their composition always graceful, often admirable, and the sympathy they express with all conditions of human life most kind and true; not without power of rendering character which would have been more recognised in an inferior artist, because it would have been less restrained by the love of beauty" (*Arrows of the Chace*, i. 174).

This picture was purchased in 1886 from the Graham Collection, which also included the "Bathers" by the same artist. There was some discussion with regard to the selection of the "Vagrants" for acquisition by the National Gallery. It may be interesting to cite Mr. Swinburne's opinion on the subject. Writing of the "Vagrants," which was exhibited at the Royal Academy in 1868, Mr. Swinburne said: "Mr. Walker's picture of Vagrants has more of actual beauty than his Bathers of last year; more of brilliant skill and swift sharp talent it can hardly have. The low marsh, with its cold lights of gray glittering waters here and there, the stunted brushwood, the late and pale sky, the figures gathering about the kindling fire, sad and wild and worn and untameable; the one stately shape of a girl standing erect, her passionate beautiful face seen across the smoke of the scant fuel; all these are wrought with such appearance of ease and security and speed of touch, that the whole seems almost a feat of mere skill rather than a grave sample of work; but in effect it is no such slight thing" (*Essays and Studies*, p. 366).

1210. "ECCE ANCILLA DOMINI."

D. G. Rossetti (British: 1828–1882). *Room XX.*

Dante Gabriel Rossetti—the head of the romantic movement in modern English poetry, and of the Pre-Raphaelite movement in English painting—was born in London, the son of Gabriel Rossetti,—an Italian patriot, and commentator upon Dante,—who was at the time Professor of Italian at King's College. Like all the members of his family, young Rossetti had innate taste and interest in art, but in the direction which his art took—Gothic instead of Classic—he was the outcome of English influences. He never doubted, says his friend, Mr. Holman Hunt, of his call to exceptional effort in life; and from the time when he was not more than nineteen or twenty he began to exercise a powerful influence on many of the foremost minds—in art and literature—of the time, such as Mr. W. Morris, Mr. Holman Hunt, Mr. Burne-Jones,

Mr. Swinburne, and Mr. George Meredith. He was the leading spirit in the little band—comprising, beside himself, his brother W. M. Rossetti, Millais, Woolner, J. Collinson, and F. G. Stephens—who associated themselves under the name of the "Pre-Raphaelite Brotherhood." To the general public, however, he was little known as a poet until 1870, when his *Poems and Ballads* were published,—or as a painter till the year after his death, when a collection of his works were exhibited at Burlington House—for he lived almost as a recluse, and seldom exhibited any pictures. From eight to fifteen he was at King's College School. He then studied art successively at Mr. Cary's studio in Bloomsbury, at the Academy, and in the studio of Mr. F. Madox Brown. In 1849 he exhibited his first oil picture, "The Girlhood of the Virgin," and in the following year he painted the present picture. In 1860 he married his model, Miss Elizabeth Siddall, who died two years later, and in whose coffin he buried the manuscript of his poems. In the later years of his life he suffered from insomnia and depression of spirits: he yielded too much to chloral, and died at Birchington-on-Sea at the age of fifty-four.

This picture is admirably illustrative—in its sincerity and simplicity—of the aims of the Pre-Raphaelite school, whilst at the same time it is wholly free from the affectations peculiar to Rossetti which characterise his later works. Mr. Ruskin, who was the earliest literary advocate of the Pre-Raphaelites,[1] defined their leading principle as the resolve "to paint things as they probably did look and happen, and not, as by rules of art developed under Raphael (hence the name 'pre, or before Raphaelite'), they might be supposed gracefully, deliciously, or sublimely to have happened." To understand the meaning of the change, compare, for instance, the Virgin in this picture waking from her sleep on a pallet bed, in a plain room, startled by sudden words and ghostly presence which she does not comprehend, and casting in her mind what manner of salutation this should be, with the Madonnas of the old masters "dressed in scrupulously folded and exquisitely falling robes

[1] In a preface to an Annotated Catalogue of the Millais exhibition (by Mr. A. Gordon Crawford), Mr. Ruskin wrote (January 22, 1886) as follows: "I must in the outset broadly efface any impression that may be given by it of my criticisms having been of any service to the Pre-Raphaelite School, except in protecting it against vulgar outcry. The painters themselves rightly resented the idea of misjudging friends that I was either their precursor or their guide: they were entirely original in their thoughts, and independent in their practice. Rossetti, I fear, even exaggerated his colour because I told him it was too violent; and, to this very day, my love of Turner dims Mr. Burne-Jones's pleasure in my praise."

of blue, with edges embroidered in gold (see III. 666), kneeling under arcades of exquisite architecture, and receiving the angel's message with their hands folded on their breasts in the most graceful positions, and the missals they had been previously studying laid open on their knees" (see VIII. 739). The angel Gabriel is appearing to the Virgin to announce unto her the birth of a son, Jesus. The Virgin rises to meet him—"Ecce Ancilla Domini," "Behold the handmaid of the Lord; be it unto me according to thy word." "Rossetti's 'Annunciation' differs," says Mr. Ruskin, "from every previous conception of the scene known to me,[1] in representing the angel as waking the Virgin from sleep to give her his message. The Messenger himself also differs from angels as they are commonly represented, in not depending, for recognition of his supernatural character, on the insertion of bird's wings at his shoulders. If we are to know him for an angel at all, it must be by his face, which is that simply of youthful, but grave, manhood. He is neither transparent in body, luminous in presence, nor auriferous in apparel;—wears a plain, long, white robe;—casts a natural and undiminished shadow,—and although there are flames beneath his feet, which upbear him, so that he does not touch the earth, these are unseen by the Virgin. She herself is an English, not a Jewish girl, of about

[1] Upon the originality of thought displayed in this picture Mr. Holman Hunt has expressed himself as follows: "We will not presume in concert to lay down the law about his merits, but I think there is no reason why I should not state my own view about one of his paintings which I saw at the National Gallery a few weeks since. It was a copying day. I had gone in mainly to see the new Raphael, and I had seen it, and had enjoyed the contemplation of many more of our precious possessions, those naturally which were new most arresting my attention. In turning about to see that I was in nobody's way, the picture of The Annunciation, by Rossetti, seemed to speak to me long-forgotten words. I approached; it was being copied by two ladies, and I felt at once that they had made a wise selection. The living merit of the work made it stand out as among the most genuine creations in the gallery, and I distinctly concluded that there was no painting there, done by hands so young as Rossetti's were when he did that, which could be compared to it. He was twenty-one at the time. Raphael was twenty-four when he painted the Ansidei Madonna. Raphael's picture, although of course more complex, and having special value as containing evidence of the steps by which he reached his final excellence, is not to be compared to it for the difficulty of the attempt, or for the artistic discrimination of form, and there is no hint of the power of expression which Rossetti's work gives." (Address on the occasion of the unveiling of the Rossetti Memorial Fountain, printed in the *Pall Mall Budget*, July 21, 1887.)

sixteen or seventeen, of such pale and thoughtful beauty as Rossetti could best imagine for her. She has risen half up, not *started* up, in being awakened; and is not looking at the angel, but only thinking, with eyes cast down, as if supposing herself in a strange dream. The morning light fills the room, and shows at the foot of her little pallet-bed, her embroidery work, left off the evening before,—an upright lily. Upright, and very actually upright, as also the edges of the piece of cloth in its frame,—as also the gliding form of the angel,—as also, in severe foreshortening, that of the Virgin herself. It has been studied, so far as it has been studied at all, from a very thin model; and the disturbed coverlet is thrown into confused angular folds, which admit no suggestion whatever of ordinary girlish grace. So that, to any spectator little inclined towards the praise of barren 'uprightness,' and accustomed on the contrary to expect radiance in archangels, and grace in Madonnas, the first effect of the design must be extremely displeasing. . . . But the reader will, if careful in reflection, discover in all the Pre-Raphaelite pictures, however distinct otherwise in aim and execution, an effort to represent things as they are, or were, or may be, instead of, according to the practice of their instructors and the wishes of their public, things as they are *not*, never were, and never can be: this effort being founded deeply on a conviction that it is at first better, and finally more pleasing, for human minds to contemplate things as they are, than as they are not. Thus, Mr. Rossetti, in this and subsequent works of the kind, thought it better for himself and his public to make some effort towards a real notion of what actually did happen in the carpenter's cottage at Nazareth, giving rise to the subsequent traditions delivered in the Gospels, than merely to produce a variety in the pattern of Virgin, pattern of Virgin's gown, and pattern of Virgin's house, which had been set by the jewellers of the fifteenth century" (*The Three Colours of Pre-Raphaelitism*, in *O. O. R.*, i. 312-318; see also *The Art of England*, Lecture i.)

The face of Mary in the picture is a likeness, with hardly any alteration, of the painter's younger sister Christina—now famous as a poetess—who sat for it. The face of Gabriel was mostly founded on that of the late Thomas Woolner, R.A., though the painter's brother William seems also to have sat for it. The picture was painted 1849-50; retouched in 1853, and again in 1873. The lily in the angel's hands was one of

the alterations—or rather an addition. In a familiar letter, dated 1853, the painter dubbed the picture in banter "the blessed white eye-sore," and in another "the blessed white daub." He proceeds: "Yesterday, after giving up the angel's head as a bad job (owing to William's malevolent expression), I took to working it up out of my own intelligence, and got it better by a great deal than it has yet been. I have put a gilt saucer behind his head—which crowns the China-ese character of the picture." In 1874, in more serious strain, he wrote of it as "about the best thing I did at that time." (W. M. Rossetti's *D. G. Rossetti*, pp. 13, 20, 84, 97.)

1211, 1212. SCENES AT A TOURNAMENT.

Domenico Morone, called *Pellacane* (Veronese: born 1442, still living 1508). *Octagon Room.*

Possibly scenes from the *fêtes* at the marriage of Isabella d'Este and Francesco Gonzaga, Marquis of Mantua.[1] Domenico Morone, called Pellacane, the dog-skinner, from his father's occupation, may have been present at the marriage ceremony, which took place in 1490; but at any rate these little pictures are of historical interest as contemporary illustrations. The scene in both is a tilt court, with its seat of honour in the middle. In the first the knights are tilting, the marquis being on his throne and the seats filled with ladies. In the second the tilting is over, courtiers and ladies are dancing in the side compartments; whilst in the centre a knight in full armour, but bareheaded, awaits his award of victory from Isabella and her husband, who are standing on the dais. There is much artistic merit in the sprightly way in which such momentary actions as that of the page going to spring over the partition in 1212 are rendered (see *Times*, July 24, 1886).

1213. PORTRAIT OF A PROFESSOR.

Gentile Bellini (Venetian: 1427–1507). *Room VII.*

Gentile's high reputation is shown by the fact that, when in 1479 the Sultan Mehemet applied to the Venetians to send him a good painter, he was deputed by them to go to Constantinople. His visit

[1] It has, however, been urged amongst other objections that the eagle on the banners belongs to neither of the two houses. Perhaps, therefore, the subject of the pictures is purely imaginary or borrowed from some romance of the time.

there was marked by a well-known incident. He showed the Sultan a picture of Herodias's daughter with the head of John the Baptist. The Sultan objected to the bleeding head as untrue to nature, and to prove his point ordered a slave to be beheaded in Bellini's presence. The painter fled from the scene of such experiments, but the influence of his visit is to be seen in the oriental costumes which he was fond of introducing into his pictures (as in the studies in the British Museum and the library of Windsor Castle). Easel pictures by Gentile are very scarce; his principal works are at Venice, and are the most valuable record extant of the city as it was in his time.

A portrait of Girolamo Malatini, Professor of Mathematics in Venice (notice his brass compasses), who is said to have taught Gentile and his brother Giovanni the rules of perspective. "The portrait fully justifies the fame that Gentile had acquired as a painter of portraits, and shows him the forerunner of Titian" (*Layard*, i. 306).

1214. CORIOLANUS, VOLUMNIA, AND VETURIA.

Michele da Verona (Veronese: born 1470, still living 1523).
Octagon Room.

For Michele, who was a pupil of Domenicho Morone (see under 1211), see *Morelli*, p. 54.

Coriolanus, a noble Roman, so called from Corioli, a city of the Volscians he had taken, bore himself haughtily, and was banished. Nursing his revenge, he threw himself into the arms of the Volscians, determined henceforth to bear himself "As if a man were author of himself, And knew no other kin," and advanced at their head upon Rome. The Romans, in terror, endeavoured in vain to appease him, and at last sent out his wife, Volumnia, with her child, here kneeling before him, and his mother, Veturia (Volumnia in Shakespeare's play), to intercede. In their presence "the strong man gave way; he throws himself on his knee, and is restored once more to human love"—

> Like a dull actor now,
> I have forgot my part . . . O, a kiss
> Long as my exile, sweet as my revenge!
> Now, by the jealous queen of heaven, that kiss
> I carried from thee, dear; and my true lip
> Hath virgin'd it e'er since. Ye gods! I prate,
> And the most noble mother of the world
> Leave unsaluted: sink, my knee, i' the earth.
>
> SHAKESPEARE: *Coriolanus*, Act v. Sc. 3.

1215. MADONNA AND CHILD.

Domenico Veneziano (died 1461). *Entrance Vestibule.*

The Madonna, on a throne of red porphyry and green serpentine, holds the Son of Man on her knees; whilst from God above, the Holy Spirit descends in the form of a flying dove. The sweet and stately lady stands, as it were, midway between God and man, thus realising that

> Vision in the heart of each,
> Of justice, mercy, wisdom, tenderness
> To wrong and pain, of knowledge of their case;
> And these embodied in a woman's form,
> That best transmits them pure as first received
> From God above her to mankind below.
>
> BROWNING.

1216, 1216 a & b. THE FALL OF THE REBEL ANGELS.

Spinello Aretino (Florentine: about 1333–1410). *Entrance Vestibule.*

These fragments of a fresco,[1] now transferred to canvas, are of particular interest from the following mention of it by Vasari. He relates how Spinello Aretino, after executing important works in various cities of Italy, returned to his native city, Arezzo, and very shortly settled down to decorate the church of St. Maria degli Angeli. The subject chosen was certain stories from the life of St. Michael. "At the high altar," says Vasari,[2] "he represented Lucifer fixing his seat in the North, with the fall of the angels, who are changed into devils as they descend to the earth. In the air appears St. Michael in combat with the old serpent of seven heads and ten horns, while beneath and in the centre of the picture is Lucifer, already changed into a most hideous beast. And so anxious was the artist to make him frightful and horrible that it is said—such is sometimes the power of imagination—that the figure he had painted appeared to him in his sleep, demanding to know where the painter had seen him looking so ugly as that, and wherefore he permitted his pencils to offer him, the said Lucifer, so mortifying an affront?" The vision appears to have had a fatal effect on the painter, for it is

[1] For an explanation of this term see p. 248 *n.*

[2] Bohn's edition (5 vols.) of 1855, vol. i. p. 269. The references to Vasari are made throughout to that edition.

stated that he only survived the shock a short time. Some years ago the church of the Angeli was dismantled, and the greater portion of the frescoes perished. Sir A. H. Layard, who was passing Arezzo at the time, was fortunately able to secure a large piece of the principal fresco. The fragment is from the centre of the composition, and contains a portion of the figure of Michael and six of the angels following him. The archangel, with raised sword, is striking at the dragon; his attendants armed with spears and swords, thrust down the demons. Besides these figures, Sir. A. H. Layard was able to save a portion of the decorated border of the fresco (1216 A & B).—*Times*, July 24, 1886.

1217. THE ISRAELITES GATHERING MANNA.

Ercole de' Roberti Grandi (Ferrarese: 1445–1495. *See under* 1127, p. 633. *Room V.*

"The lithe and sinewy form in the nude figure of the young man, the accurate draughtsmanship, the firm modelling, the care and study bestowed even on the tiny figures in the background, the dramatic intention and impression of vitality, indicate a familiarity with the works of Mantegna" (*Times*, July 24, 1886).

1218, 1219. JOSEPH AND HIS BRETHREN.

Francesco Ubertini, called *Il Bachiacca* (Florentine: 1494–1557). *Room VI.*

Francesco, the son of Ubertino, a goldsmith, and nicknamed Il Bachiacca, was a friend and disciple of Andrea del Sarto; but having also been a pupil of Perugino, he is included in the Umbrian School. An interesting account of Bachiacca is to be found in Morelli's *Italian Painters: The Borghese and Doria-Pamfili Galleries*, pp. 103-113. To him Morelli ascribes the celebrated "Portrait of a Boy" in the Louvre, commonly attributed to Raphael.

The present panels probably decorated the room in the house at Florence, from which Pontormo's picture of Joseph also comes (see I. 1131, p. 636, and *cf. Vasari*, ii. 396; iv. 492); they were doubtless painted for "cassoni," or large chests which were used by the Italians of the fourteenth, fifteenth, and sixteenth centuries as wardrobes. "In those palmy days art was welcomed everywhere in Italy, and had a share in all the concerns of men, and in all the events and

festivities of daily life. The nobles took a delight in enriching their palaces, their country houses, and the chapels in their churches with paintings and sculpture, and even required that their household furniture should, whilst useful, be graceful and beautiful."

Several incidents occur in each of the two pictures, but the main figures constantly recur, and we recognise them by their dress and look. (1218). On the left, in this picture, are Joseph's brethren travelling in search of corn towards the land of Egypt, quaint figures in fantastic dresses, with little Benjamin, a child in a blue frock, and Reuben weeping, and another brother trying in vain to console him. "And the famine was sore in the land. . . . And the men took . . . Benjamin; and rose up, and went down to Egypt" (Genesis xliii. 1, 15). On the right in the same picture is Joseph welcoming his brothers in the portico of the palace, Pharaoh's armed guard outside looking rather grimly and inhospitably on the intruders. The landscape is green and picturesque. It is noticeable that blue (the colour of hope) is here made sacred to Joseph and Benjamin, the children of promise, who are in every instance dressed alike.

(1219). In the companion panel the further history of Joseph and his brethren is depicted in three scenes or compartments, divided by pillars. On the left are the brothers unloading the donkey of the empty meal-jars, now to be filled through Joseph's kindness. In the centre is Joseph making himself known to his eleven brethren. He is gazing tenderly on little Benjamin, who advances towards him in the foreground. "And Joseph said unto his brethren, I am Joseph: doth my father yet live?" (Genesis xlv. 3). On the right are seen the brethren departing homeward, and the mule laden with Benjamin and the filled meal-bags is being driven off.

1220. THE VIRGIN AND CHILD.

L'Ingegno (Umbrian: painted 1484 1511). *Room VI.*

This is the only picture, says the Official Catalogue, which can be authenticated "with something like certainty" as the work of Andrea di Luigi, of Assisi. His name occurs in receipts and registers from 1505 to 1511, in the capacity of procurator, arbitrator, auditor to the magistracy, and finally of papal cashier at Assisi. It was perhaps this "talent" for affairs that won him the name of "L'Ingegno." Vasari says he was the most promising disciple of Perugino, and the resemblance

to that artist in this picture is strong. Compare for instance even so small a thing as the dress patterns here with those in 288, p. 275, as also the close resemblance to the "purist" landscape there described.

1221. "DARBY AND JOAN."

Abraham de Pape (Dutch: painted about 1650). *Room X.*

Considered the best work of this painter, who was a well-to-do citizen of Leyden, and a friend and pupil of Gerard Dou.

1222. A STUDY OF FOLIAGE, BIRDS, ETC.

Melchior de Hondecoeter (Dutch: 1636–1695). *See under* 202, p. 242. *Room X.*

Formerly ascribed to Otto Marseus; but the defaced part of the signature has recently been deciphered as being that of Hondecoeter, dated 1668.

1223. OLD WESTMINSTER BRIDGE.

Samuel Scott (British: died 1772). *See under* 313, p. 297. *Room XVII.*

1224. PORTRAIT OF SAMUEL SCOTT.

Thomas Hudson (British: 1701–1779). *Room XVII.*

A picture of double interest—first as the portrait by one artist of another (for Scott, see 314, p. 297), and secondly, as an example of Reynolds's master. Like Reynolds, Hudson was a native of Devonshire, and it was through a mutual friend that the young Reynolds was placed in Hudson's studio. Hudson was the fashionable portrait painter of the day; and when after two years with him, Reynolds's pictures began to meet with applause, he parted company with his too-promising pupil. Reynolds accepted the disagreement as a blessing in disguise; for otherwise, he said, it might have been difficult for him to escape from Hudson's tameness and insipidity, and from "the fair tied-wigs, blue velvet coats, and white satin waistcoats" which his master bestowed liberally on all customers. Scott, however, as a fellow artist, was allowed, it seems, to preserve his individuality and even his *négligé* dress: as a marine painter, he is represented holding a drawing or print of a sea-piece. Hudson, it may be noted, estimated the value of his own teaching a good deal higher than Reynolds did. When Reynolds came back from Italy, with the bold

and dashing execution which distinguished him from his predecessors, Hudson's remark was, "You don't paint so well, Reynolds, as when you left England."

1225. THE ARTIST'S FATHER AND MOTHER.

Thomas Webster, R.A. (British: 1800–1886). *See under* 426, p. 340. *Room XXI.*

Painted to commemorate their golden wedding. "The unity of earthly creatures is their power and their peace; not like the dead and cold peace of undisturbed stones and solitary mountains; but the living peace of trust, and the living power of support; of hands that hold each other and are still" (*Modern Painters*, vol. ii. pt. iii. sec. i. ch. 6, § 2).

1226. "A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY."

Sir E. Landseer, R.A. (British: 1802–1873). *See under* 409, p. 327. *Room XX.*

"The large Newfoundland dog, with a black head and a white muzzle, reclines on the last stone of a quay, while the summer ripples slowly rise at the sea-wall, where the mooring ring catches the lapsing wavelet as it runs along the stone." "The likeness of the dog," adds Mr. F. G. Stephens, "is a wonderful representation; this may be truly said, notwithstanding all that can be averred in respect to the *chic* and dexterity of the painter. The earnest expression, the semi-human pathos of the dog's eyes, is not less effective than truthful. He lies in the broad sunlight, and the shadow of his enormous head is cast sideways on his flank as white as snow. He looks seaward with a watchful eye, and his quickness of attention is hinted at by the gentle lifting of his ears. The painting of the hide, here rigid and there soft, here shining with reflected light, there like down; the masses of the hair, as the dog's habitual motions caused them to grow; the foreshortening of his paws as they hang over the edge of the quay, induce us to rank it with the painter's masterpieces." The picture is so familiar from engravings that probably many visitors will be surprised to hear that it is a very recent addition to the National Gallery. The dog represented, named "Paul Pry," belonged to Mrs. Newman Smith. Landseer noticed him carrying a basket of

flowers, and, struck with the beauty of the animal, asked permission to paint him. The picture, which was exhibited at the Royal Academy in 1838, was bought by Mr. Smith, who bequeathed it, subject to the life interest of his wife, to the National Gallery, which acquired it in 1887.

1227. VIRGIN AND CHILD.

Marcello Venusti (Florentine: died 1579). *See under* 1194, p. 674. *Room I.*

Also St. Joseph and St. John the Baptist, with the skin of a wild beast quaintly treated as a head-dress. A picture from a composition by Michael Angelo, known as "Il Silenzio."

1228. TITANIA AND BOTTOM.

H. Fuseli, R.A. (British: 1741–1825). *West Vestibule.*

This is perhaps the best picture ever painted by the eccentric Anglo-Swiss Henry Fuseli (or Fuessli). "What do you see, sir?" he asked once of an Academy student; "you ought to see distinctly the true image of what you are trying to draw. I see the vision of all I paint —and I wish to heaven I could paint up to what I see." In this remark Fuseli well hit off his character as an artist. He was full of enthusiasm and of literary interest; but chiefly, no doubt, from want of early training, was generally feeble, and nearly always careless in transferring what he saw to canvas. His visions, too, were eccentric: "painter in ordinary to the devil," he used to be called; and as for nature, "damn nature," he was heard to say, "she always puts me out." He was the son (the second of eighteen children) of a Zurich painter, and divided his early years between the classics and the study of prints from the old masters. His versatility (amongst other things he was ambidextrous) was expressed by his friend Lavater, the physiognomist, who, when Fuseli was going to London to seek his fortune, said to him, "Do but the tenth part of what you can." He reached London when he was twenty-one, and having already given proof of his capacity by translating *Macbeth* into German, soon obtained hack-work from editors and journalists. But having received encouragement in his drawing from Sir Joshua, he went abroad for eight years to study art. On his return to London in 1799 he painted several pictures for the Shakespeare Gallery, and others from Milton and Gray; whilst he volunteered assistance to Cowper in the work of translating Homer. Fuseli was very proud of his linguistic accomplishments, and fond of airing them to the confusion of his less learned brothers in art. "I can speak Greek, Latin, French, English, German, Danish, Dutch, Icelandic, and Spanish," he said, "and so let my folly or my fury get vent through my nine different avenues." He was elected A.R.A. in

1788, R.A. in 1790, Professor of Painting 1799, and Keeper in 1803. Many are the stories told of his bursts of fury—generally accompanied with sarcasm and "damns"—in this latter post; but he was liked by the students, says C. R. Leslie, who was one of them. "It would have required a Reynolds to do justice to the intelligence of his fine head. His keen eye, of the most transparent blue, I shall never forget." He was a great favourite among ladies; and at the meetings at Johnson's, the bookseller, where for forty years he was a conspicuous figure, Mary Wollstonecraft (whose portrait hangs in the next room) fell in love with him when he was fifty. The flirtation not unnaturally displeased the painter's admirable wife — a model whom he married in 1788. "Sophia, my love," he said, by way of appeasing her, "why don't you damn? You don't know how much it would ease your mind." Sophia's mind was probably better eased by Mary Wollstonecraft's departure not long afterwards for France. Fuseli had many friends also amongst his fellow-artists—chief among whom was Lawrence. "Is Lawrence come, is Lawrence come?" were his last words. He lies buried near his friend in St. Paul's.

This is one of the pictures which Fuseli painted for Alderman Boydell's "Shakespeare Gallery" in Pall Mall. The scene is from *A Midsummer Night's Dream* (Act iv. Sc. 1), where Titania, Queen of the Fairies, under the spell of her husband Oberon's magic arts, takes the weaver Bottom (to whom the mischievous elf Puck has given an ass's head) "for her true-love." The place is Fairyland, on the

> . . . bank where the wild thyme blows,
> Where oxlips and the nodding violet grows.

Titania hangs lovingly over her hideous monster; and the wood is filled with her vassals—"The cowslips tall her pensioners be,"—they and all the blossoms contain little fairies, some of them with lovely baby-faces smiling from the flower-calyxes which form their hoods. A little elf's face (Moth's) peers up from the ground from beneath a large moth which is its body. The attendant fairies stand on either side behind Titania, and seem to look sadly on at her delusion:—but one mischievous sprite in the foreground is enjoying it, while laughingly holding a little withered gnome in a leash. Peaseblossom, Cobweb, Moth, and Mustardseed, their companions, have been ordered to

> Be kind and courteous to this gentleman;
> Hop in his walks and gambol in his eyes,
> Feed him with apricocks and dewberries.

Titania. Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.
Bottom. Scratch my head. . . . I have an exposition of sleep come upon me.
Titania. Sleep thou, and I will wind thee in my arms . . .
So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee!

1229. VIRGIN AND CHILD.

Luis de Morales (Spanish: 1509–1586). *Room XV.*

Luis de Morales was born at Badajos, and is one of the most native of Spanish artists. He did not resort to Italy, such foreign influence as is discernible in him being rather that of the Flemings; and the religious sanctity of his work won him the surname of "the Divine." "His subjects, always devotional, were," we are told, "mostly of the saddest, as the Saviour in his hour of suffering, or dead in his mother's arms, or the weeping Madonna. His object was to excite devotion through images of pain, and to this end the forms are attenuated and the faces disfigured by the marks of past or present anguish." He was very largely commissioned by churches and convents, and his fame spread over Spain. He was called to the court of Philip II. in 1563, but was dismissed as soon as he had painted one picture, and thereafter he fell into great poverty. He had appeared at court, it is said, "in the style of a grand *seigneur*," which seemed to the king and his courtiers absurd in a mere painter, and was the cause of their disfavour. Some years later, however, the king, learning of his poverty, granted him a pension. In his earlier period, Morales painted crowded compositions with numerous figures; in his later, smaller pictures, such as the one before us.

1230. PORTRAIT OF A GIRL.

Domenico Ghirlandajo (Florentine: 1449–1494). *Room III.*

Domenico was the son of a goldsmith — Tommaso Bigordi del Ghirlandajo—so called for his skill in making *garlands*, as the head-dresses of gold and silver worn by Florentine maidens were called. He was brought up to his father's trade, and "was to the end of his life a mere goldsmith, with a gift of portraiture" (*Mornings in Florence*, ii. 26). He was the first to introduce portraits into "historical" pictures for their own sake, and his series of frescoes in S. Maria

Novella is particularly interesting for the numerous portraits of his friends and patrons, dressed in the costume of the period and introduced into scenes of Florentine life and architecture. "There is a bishop," says Vasari, "in his episcopal vestments and with spectacles on his nose"—Ghirlandajo was the first master who ventured to paint a figure wearing spectacles—"he is chanting the prayers for the dead; and the fact that we do not hear him, alone demonstrates to us that he is not alive, but merely painted."

The girl is of the same type—with the same hair, "yellow as ripe corn," and the same dainty primness—as the lady in Mr. Willett's picture (see p. 760), but she was perhaps of humbler station—a simple flower in her hair and a coral necklace being her only ornaments.

1231. PORTRAIT OF A GENTLEMAN.

Sir Antonio More (Flemish: 1512–1578). *See under* 1094, p. 616. *Room XI.*

"A man in the prime of life, attributed to Sir Antonio Moro; the signature is perhaps apocryphal. There is little doubt, however, that the attribution is correct; the manipulation shows all the prodigious power of Moro. His capacity for seizing character and the fine tone of his flesh colour are all here. The execution suggests the brilliant study of Hubert Goltzius, by Moro, in the Brussels Gallery. That masterpiece was stated to have been painted in an hour; the present head bears every indication of almost equally rapid brush work" (*Times*, September 19, 1887).

1232. PORTRAIT OF A GENTLEMAN.

Heinrich Aldegrever (Westphalian: about 1502–1555). *Room XI.*

"Aldegrever is a son of the Renascence, but he has not altogether escaped the old Franconian stiffness and provincialism. . . . His real strength is in engraving. . . . He worked also as a goldsmith, and his ornamental designs are numerous. We also know of a small number of woodcuts by him" (*Woltmann*, ii. 234). His pictures are very rare. The flower and ring which figure in the best known portrait by him at Vienna are again met with here, but this picture is less stiff and formal than that.

1233. THE BLOOD OF THE REDEEMER.

Giovanni Bellini (Venetian: 1426–1516). *See under* 189, p. 231. *Room VII.*

The recent addition of this picture to the Gallery enables the visitor to gauge the variety of Bellini's powers.[1] The same hand has given us subjects of intense religious conviction, like the "Agony in the Garden" (726); sunny pictures of pure devotional sentiment, like the "Virgin and Child" (280); scenes of frank paganism, like the Bacchanal at Alnwick Castle; noble portraits of senators, like the "Doge Loredano" (189); delicate landscape work, like the "Peter Martyr" (812); and here a mystico-devotional picture, recalling such reminiscences of mediæval mysticism as are found in many of our hymns—

> Come let us stand beneath his Cross:
> So may the blood from out his side
> Fall gently on us drop by drop.
> Jesus our Lord is crucified.

"A cold sky with underlit clouds suggests the still and solemn hour of early dawn, a fitting time for the advent of this weird and livid apparition. Gaunt, bloodless, and with attenuated limbs, the Redeemer, we recognise, has passed through the Valley of 'the Shadow of Death'—not victoriously; there is no light of triumph in the lustreless eyes; no palm nor crown awaits this victim of relentless hate, the type of infinite despair and eternal sacrifice" (*Times*, September 19, 1887)—

> Sunrise is close: the upper sky is blue
> That has been darkness; and the day is new,
> Bleaching yon little town: where the white hue,
> Spread blank on the horizon, skirts
> The night-mass there is strife and wavy rush
> Of beams in flush. . . .
> The dawn is blue among the hills and white
> Above their tops; a gladness creeps in sight

[1] "Bellini," says Morelli, "was ever making progress. He knew how to adapt himself to his subject, and was, as occasion required, grand and serious, graceful and attractive, naïve and simple." Morelli reckons the present picture among the master's earliest works (*Doria-Pamfili Gallery* p. 268).

Across the silver-russet slopes, but night
Obscures the mortal ebb and flow
Flushing Thy veins; Thy lips in strife for breath
Are full of death.
("Michael Field" in *Sight and Song*).

Note further the symbolic conception in the decoration of the wall. The marble panels are decorated with bas-reliefs of satyrs and heathen divinities celebrating pagan sacrifices—a suggestive background to the sacrifice which consecrated the religion of Christ.

1234. "A MUSE INSPIRING A COURT POET."

Dosso Dossi (Ferrarese: 1479–1542). *See under* 640, p. 451. *Room V.*

Called a "court poet" because, one may suppose, of his sleek and uninspired appearance; but poets do not always look their parts, and 'tis the function of the Muse "to mould the secret gold." But perhaps the artist has some gently sarcastic intention, for it is but a small sprig that the Muse has spared to the poet from her garland.

1235. THE HOUSE IN WHICH THE ARTIST WAS BORN.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XVIII.*

How much Constable loved his home we have just seen; and one sees further, in looking at this rough but effective sketch, from the very simplicity of his favourite scenes, how sincere was his affection. It is further interesting to compare this and the other small Constables in this room with his larger pictures in the next room; these here, though not free from the "blottesque," are painted more broadly, and without that spottiness of touch which led the critics to talk of "Constable's snow."

1236. HAMPSTEAD HEATH: "THE SALT-BOX."

J. Constable, R.A. (British: 1776–1737). *See under* 130, p. 204. *Room XVIII.*

A view taken from "The Judges' Walk," or farther on in the same direction, looking towards Hendon, with Harrow-on-

the-Hill in the distance. "I remember being greatly struck," said C. R. Leslie of this work, "by a small picture, a view from Hampstead Heath. I have before noticed that what are commonly called warm colours are not necessary to produce the impression of warmth in landscape; and this picture affords to me the strongest possible proof of the truth of this. The sky is of the blue of an English summer day, with large but not threatening clouds of a silvery whiteness. The distance is of a deep blue, and the near trees and grass of the freshest green; for Constable could never consent to parch up the verdure of nature to obtain warmth. These tints are balanced by a very little warm colour on a road and gravel pit in the foreground, a single house in the middle distance, and the scarlet jacket of a labourer. Yet I know no picture in which the midday heat of Midsummer is so admirably expressed; and were not the eye refreshed by the shade thrown over a great part of the foreground by some young trees that border the road, and the cool blue of water near it, one would wish, in looking at it, for a parasol, as Fuseli wished for an umbrella when standing before one of Constable's showers" (*Life of Constable*, ed. 1845, p. 79).

1237. VIEW ON HAMPSTEAD HEATH.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XVIII.*

Particularly interesting from the cattle which the artist has introduced peacefully grazing. The scene is curiously similar to that of which we are told as having been Landseer's first studio. That painter used to be taken, when a mere child, to Hampstead Heath, where, thirty years ago, "the creatures grazed or stood as nearly in a state of nature as civilisation permits to any of their kind in England." This is one of the very numerous studies of Hampstead Heath which Constable made. Indeed Hampstead was his "second love," and he passed many years of his life there. "I am as much here as possible," he writes to his friend Fisher, from Lower Terrace, Hampstead, in 1821, "with my family. I have got a room at a glazier's, and at this little place I have many small works going on." In 1826 he moved with his family into a house in Well Walk, Hampstead, and described the view as "unsurpassed in Europe."

1238. SIR SAMUEL ROMILLY (1757–1818).

Sir T. Lawrence, P.R.A. (British: 1760–1830).
See under 129, p. 201. *Room XVIII.*

"Lawrence made coxcombs of his sitters," it has been said. But the expression here—in its mingled benignity and penetration—is worthy of the great lawyer by whose eloquence and mild insistence the barbarity of our penal code was first abated. Samuel Romilly (who was descended from a Huguenot refugee) was the son of a London jeweller. He was called to the bar in 1783, and became a King's Counsel seven years later. He was an accomplished French scholar, and it was through his intimacy with the great Mirabeau that he obtained an introduction to Lord Lansdowne, and attracted the notice of the Whig leaders of the time. He was appointed Solicitor-General in 1806; and in 1808 he succeeded in obtaining the repeal of the Statute which made it a capital offence to steal from the person.

1239, 1240. THE MURDER OF THE INNOCENTS.

Girolamo Mocetto (Venetian: painted 1484–1493).[1] *Room VII.*

Mocetto was a native of Verona, but a pupil of Giovanni Bellini at Venice. He was "one of the earliest," says Lanzi (ii. 167), "and least polished among Bellini's disciples." And it is interesting to contrast the accomplished and beautiful work of the master (1233) with the almost ludicrous imperfections of these two pictures by the pupil. Notice especially the absurd attitude of the attendant to the left, in 1239; and in 1240, the expression of grief in the mother. It is, however, difficult to understand (as a writer in the *Athenæum* was the first to point out) "why 1239 is libelled 'the Massacre of the Innocents,' while it obviously represents the judgment of Solomon. The king sits on our right on a throne in a covered courtyard; behind him are numerous spectators. On our left a soldier with his left hand holds a child suspended in mid-air, in his right hand is a falchion. In the centre another soldier, kneeling, is about to stab a child; behind him is the outline of part of a figure, doubtless of the mother, who has pounced upon the executioner and stopped his weapon." But Mocetto,

[1] These are the years of two dated pictures by him.

whatever his imperfections as a painter, was an "all-round" artist. He left behind him some engravings on copper, and "was also the painter of the great window in the church of S.S. Giovanni e Paolo (Venice), which, although badly restored, still remains a magnificent work" (*Layard*, i. 332).

1241. CHRIST PREACHING IN THE TEMPLE.

Pedro Campaña (Flemish-Italian: 1503–1580). *Octagon Room.*

The painter of this picture forms an interesting link in the history of art. "In Spain the influence exercised over the national school by the northern Gothic masters, was weakened at any early stage by the Italian Renaissance. Strange to say, a Fleming, who had learned his art in the school of Michael Angelo, was the chief instrument by which Italy asserted her power. Peter de Kampeneer, to whom the Spaniards gave the name of Pedro Campaña, was born in Brussels. He left Italy, where he had enjoyed the protection of Cardinal Grimani, for Seville (1548), where he founded an academy." Luis de Morales (see XV. 1229, p. 695) is said to have been among his disciples. One of his masterpieces, a "Descent from the Cross," in Santa Cruz, was the picture which Murillo was never tired of admiring (see the story told on p. 105). Besides such large altar-pieces, "he was accustomed," says Lanzi (i. 402, Bohn's edition), "to paint small pictures, which were eagerly sought after by the English, and transferred to their country, where they were highly prized." In 1560 Campaña returned to his native city, and became official painter to the tapestry works there.

The subject of this "celebrated picture" (as Lanzi calls it) is "The Magdalen led by St. Martha to the Temple, to hear the preaching of Christ." Mary, the sister of Martha and Lazarus, is identified in legend with the Magdalen, and her conversion is said to have begun with the incident here depicted. The kneeling figure of the Magdalen is conspicuous amongst the women listeners; she is encouraged by Martha, who points to the preacher (see Mrs. Jameson's *Sacred and Legendary Art*, p. 219, ed. 1850, for other representations of this subject).

1242. STIRLING CASTLE.

Alexander Nasmyth (British: 1758–1840). *Room XVIII.*

There are few cases on record of such evenly dispersed hereditary gifts as the Nasmyth family presents. Alexander Nasmyth was

originally a pupil of Allan Ramsay. Then after several years' study at Rome, he settled at Edinburgh as a portrait painter. The only authentic portrait of Burns is by him, and the poet was often his companion on country rambles. For Nasmyth was an ardent lover of nature; and (like Gainsborough) if he painted portraits for money, he painted landscapes for love. Among the pupils in his landscape class at Edinburgh was Mr. Ruskin's father (see *Notes by Mr. Ruskin on his Drawings by Turner*, p. 81). Nasmyth was also a scene-painter, and in that capacity came across Roberts and Stanfield. The former said that he founded his style on Nasmyth's scenery for the Glasgow theatre; and the latter recorded Nasmyth's advice to him as follows: "there's but one style an artist should imitate, and that is the *style of nature.*" But Nasmyth had other occupations still. He was the son of an architect and builder, and both inherited and transmitted a taste for mechanics. Not only did his son Patrick inherit much of his father's artistic talent, but all his five daughters were artists of genuine ability. Their brother James, of steam-hammer fame, has a greater renown than any of them, but his genius too was inherited. He is himself a most accomplished draughtsman in pen and ink, while his father, Alexander Nasmyth, was hardly less famous in his day as an architect and an engineer than as a painter. He is responsible for most of the New Town of Edinburgh, and was also the inventor of the "Bow-and-String" Bridge. It is interesting to recall before this picture of Stirling Castle—a picture which justifies Wilkie's praise of the artist as the "founder of the landscape school of Scotland, and the first to enrich his native land with the representation of her romantic scenery"—that the same hand also contrived the mechanism by which the arch of Charing Cross railway station was constructed! Fine art and mechanical art are not always divorced, it seems. One more point of interest may, in conclusion, be noted before this picture of Stirling. James Nasmyth, in his autobiography, records "a most delightful journey" which he made with his father in 1823. They went to Stirling, as his father had received a commission to paint a view of the Castle. In order to ensure greater accuracy, James Nasmyth (who was then fifteen) was told off to make detailed sketches of architectural "elevations" and so forth. Is this the picture which thus links the fame of father and son?

There is a simplicity of treatment which gives much impressiveness to this picture of

> The bulwark of the North,
> Gray Stirling with her towers.

It is ordinarily said that Patrick Nasmyth, the son, "greatly improved on the style of his father," but this is certainly not the verdict which will suggest itself to visitors, who now have the means of comparing on the same walls the work of the

father and son. Alike in the greater dignity of his subject and in the broader manner of his treatment, the father decidedly bears off the palm.

1243. PORTRAIT OF A YOUNG MAN.

(Dutch School: 17th Century). *Room X.*

Dated 1662. Notice the characteristic "steeple-crowned hat."

1244. BRIDGE AT GILLINGHAM, SUFFOLK.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XVIII.*

1245. CHURCH PORCH, BERGHOLT, SUFFOLK.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XVIII.*

"The stillness of a summer afternoon," says Leslie, "is broken only by the voice of an old man to whom a woman and girl sitting on one of the tombs are listening. As in many of the finest Dutch pictures, the fewness of the parts constitute a charm in this little work; such is its extreme simplicity, that it has nothing to arrest attention, but when once noticed, few pictures would longer detain a mind of any sensibility. I have heard the word *sentiment* ridiculed when applied to representations of inanimate objects. But no other word can express that from which the impression of this picture results, independently of the figures." The picture was exhibited at the British Gallery in 1811, but remained in Constable's possession till his death. "I once asked Constable," says Leslie, "to allow my sister to copy the small picture of 'The Porch of Bergholt Church,' and it came to us with the following note: 'January 1830. My dear Leslie—I send the 'Churchyard,' which my friends in Portman Place are welcome to use for any purpose but to go into it. . . . The motto on the dial is, *Ut umbra, sic vita*'" (Leslie's *Life of Constable*, ed. 1845, pp. 23, 198).

1246. A HOUSE AT HAMPSTEAD.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XVIII.*

A good instance (in the trees) of the "blottesque" style which modern art owes, in so large a measure, to Constable (see p. 205 *n.*)

1247. THE CARD PLAYERS.

Nicolas Maas (Dutch: 1632–1693). *See under* 153, p. 216. *Room XII.*

This picture, recently purchased at the Monson sale, was stated by the auctioneer to be by Rembrandt, but there is little doubt that it is really by his disciple, Maas; though, as it is larger than most of the known works by that master, other critics have ascribed it to another pupil of Rembrandt, Carl Faber, or Fabricius. "In any case it is unmistakably of the Rembrandt school, and owes its inspiration to the method of presentation peculiar to the master. From every technical point of view it is first-rate. It is infused with the largeness of style, the just appreciation of character, and the glowing colour to be found in Rembrandt's matured works. It is the turn of the girl to play. She regards her hand in evident perplexity, doubtful which card to throw down. The man is apparently sure of his game" (*Times*, June 4, 1888).

1248. PORTRAIT OF A LADY.

Bartholomeus van der Helst (Dutch: 1611–1670). *See under* 140, p. 210. *Room X.*

The sitter belonged to the Braganza family. So prematurely demure is this plain little girl that, in spite of the fact that her hair is "down" and that she wears a round nursery cap, she is dignified with the title of "A Lady." But she is every inch a grown-up lady in her rich brocade dress, pearl necklace, and costly feathers.

1249. ENDYMION PORTER.

William Dobson (British: 1610–1646). *Room XVII.*

"Dobson, sometimes called 'the English Van Dyck,' was born in 1610, and was articled to Sir R. Peake, a painter and picture dealer,

with whom Dobson's chief education consisted in copying the works of Van Dyck and Titian; he seems to have had some instruction also from Franz Cleyn, the German, who conducted the King's tapestry works at Mortlake. One of these copies had been noticed by Van Dyck himself, who recommended the young painter to the notice of Charles; and after Van Dyck's death Charles made Dobson his sergeant-painter and groom of the privy-chamber. His career was, however, short; he got into difficulties at the outbreak of the Civil War, and was imprisoned for debt. He lived many years at Oxford, but died in St. Martin's Lane, London" (Wornum: *Epochs of Painting*, p. 496).

Endymion Porter, besides being a Groom of the Bedchamber to Charles I., was himself a king to the artists of his time. He was the friend of Ben Jonson and Herrick; and the latter, in one of his several "Hesperides" addressed to "the patron of poets, M. End. Porter," declares:—

> When to the porch I come, and, ravisht, see
> The state of poets there attending thee:
> Those bardes, and I, all in a chorus sing,
> "We are thy prophets, Porter; thou, our King."

But it is rather as the Groom in Waiting that Porter himself is here shown us, with his gun and attendant page. The laurel-crowned bust is introduced, therefore, to remind us that he was the Mæcenas of the Court as well.

1250. CHARLES DICKENS.

D. Maclise, R.A. (British: 1806–1870). *See under* 422, p. 335. *Room XIX.*

(Engraved as a vignette for the frontispiece to *Nicholas Nickleby*, 1839—"the only really successful portrait of Charles Dickens which was ever painted," says his son in the preface to Messrs. Macmillan's new edition of *Nicholas Nickleby*, 1892). The great novelist, seated at his writing table, turns round in his chair as if to greet a friend. The portrait shows him, not in the likeness which photography has made familiar to the present generation, but rather in his prime, as described by Forster (1837)—

> A look of youthfulness first attracted you, and then a candour and openness of expression which made you sure of the qualities within. The features were very good. He had a capital forehead, a firm nose with full wide nostrils, eyes wonderfully beaming with intellect and running over with humour and cheerfulness, and a rather prominent

mouth strongly marked with sensibility. The head was altogether well formed and symmetrical, and the air and carriage of it was extremely spirited. The hair so scant and grizzled in later days was then of a rich brown and most luxuriant abundance, and the bearded face of his last two decades had hardly a vestige of hair or whisker; but there was that in the face as I first recollect it which no time could change, and which remained implanted on it unalterably to the last. This was the quickness, keenness, and practical power, the eager, restless, energetic outlook on each several feature, that seemed to tell so little of a student or writer of books, and so much of a man of action and business in the world (*Life of Dickens*, ed. 1876, p. 31).

1251. PORTRAIT OF A MAN.

Frans Hals (Dutch: 1580–1666). *See under* 1021, p. 589. *Room X.*

It is only at Haarlem that the full power of Hals can be seen; but this picture shows something of his dash and facility. There is, indeed, upon it a stamp of power and individuality, alike in conception and treatment, which makes it one of the most interesting portraits in the Gallery. It is signed with the painter's monogram and dated 1633. Possibly it is a portrait of the painter himself; and certainly it shows the type of a man to which Hals belonged—Hals, the dashing volunteer who fought in the military guilds, the good-for-nothing, dare-devil fellow who loved his glass and was none too faithful in his domestic relations, whose excesses brought him finally to penury, but whose high spirit and unfailing dash enabled him to remain true, through it all, to the calling of his art.

1252. A FRUIT PIECE.

Francis Snyders (Flemish: 1579–1657). *Room X.*

Snyders was one of the principal Flemish painters of animals and still life, and his talents were so much admired by Rubens that the latter often employed him to paint fruit, game, and other accessories in his pictures. Rubens in exchange sometimes drew the figures in pictures by Snyders, whom, as a last proof of affection, he appointed by will to manage the sale of his works of art. Snyders received many commissions, too, from the Archduke Albert and from Philip III. of Spain. His earlier pictures were confined to representations—such as this one of fruit and vegetables, with marauding cats and dogs, or grinning monkeys. Afterwards he took to painting large hunting-pieces and combats of wild beasts.

1253. A VIEW OF HYDE PARK CORNER.

James Holland (British : 1800–1870). *Room XX.*

Holland, besides his work in oil, was a water-colour painter of distinction, and a large number of his drawings may be seen at South Kensington.

A picture of some topographical interest as showing the aspect of Hyde Park Corner as designed in 1825 by Mr. Decimus Burton, the architect, for whom this view was painted and by whose niece it was presented to the Gallery. The date of the picture is about 1830, when Burton's gateway into Hyde Park had just been completed, together with the front of Apsley House as we now see it. The buildings are represented as scarcely finished, and stones still lie about in the foreground. But notice that the sculptured *podium* and the chariot surmounting the gateway, which formed part of the architect's design but have never been executed, are introduced in the picture. The view is looking east ; and on the (spectator's) right is the triumphal arch, which then and for many years faced Apsley House, but which was removed farther back and placed at an oblique angle by Mr. Shaw Lefevre in 1885.

1254. VIEW OF HYDE PARK CORNER.

Unknown[1] (British School : late 18th Century). *Room XX.*

This view is again looking east, and gives us the aspect of the corner prior to the alterations shown in the last picture. On the (spectator's) right is the old brick front of Apsley House, before it was faced with stone and enriched with columns ; on the left is a building the site of which is now occupied by St. George's Hospital. Notice the two toll-gates and the tall and comparatively primitive lamp-posts.

1255. A STUDY OF STILL LIFE.

Jan Jans van de Velde (Dutch : born 1622). *Room X.*

This rare painter, perhaps the son of Jan van de Velde, the engraver,

[1] "Not unlike the work of an artist named Dagaty, who drew and engraved a view of Hyde Park Corner which is in the Crace collection at the British Museum, and is dated in the year 1797" (*Saturday Review*, 22nd September 1888).

was settled at Amsterdam in 1642. Besides being a painter he was in business as a broker, and was described in the marriage register as a silver-wire drawer. This picture is dated 1656.

The materials apparently for a "lemon squash."

1256. A STUDY OF STILL LIFE.

Herman Steenwyck (Dutch: 17th Century). *Room X.*

This Steenwyck is not to be confused with the painter of architectural interiors (see 1132, p. 637). Herman, and a brother, Pieter, were painters of still-life subjects at Leyden.

1257. THE BIRTH OF THE VIRGIN.

Murillo (Spanish: 1618–1682). *See under* 13, p. 105. *Room XV.*

A sketch for the large picture now in the Louvre. "Like so many of the sketches of Murillo, it is so light in touch," says one of the critics, "so exquisite in colour, as to be, from an artistic point of view, preferable to the finished picture." This, however, is not the only advantage which Murillo gains from smallness of scale. There is a prettiness, and even a sentimentality, permissible on a small scale which offends the dignity of a large canvas. Thus, the "affectation" of the attendant angels is far less "absurd" here than in the large picture. "One of the cherubs shrinks back," adds Mr. Eastlake in his Louvre catalogue, "frightened at a dog, which seems a strangely human act of weakness; another holds up a piece of baby-linen, with a provokingly fantastic air." But herein we have the very characteristics which make the religious sentiment of Murillo's pictures interesting. In the early Italian pictures the Virgin is a great lady, living in a fine house or spacious cloister. But in Spain the symbols of devotion passed into realities; and a combination of mysticism in conception with realism in treatment is the distinguishing "note" of the Spanish religious school (*cf.* pp. 53, 106). One could not wish for a prettier presentment of this mingled note than is afforded by this little sketch—with its angels half in ecstatic adoration over the "Lily of Eden," and half in human playfulness—a sketch which seems to combine with the frank realities of a humble nursery the religious sentiment of Keble's *Christian Year*:—

Ave Maria ! blessed maid !
Lily of Eden's fragrant shade,
Who can express the love
That nurtured thee so pure and sweet,
Making thy heart a shelter meet
For Jesus' Holy Dove?

1258. A STUDY OF STILL LIFE (dated 1754).

Jean B. S. Chardin (French : 1699–1779). *Room XIV.*

The simple subject of this picture—a loaf of brown bread, with a bottle of wine, spread out on a piece of old newspaper—agrees with the humble circumstances of the painter, who was the son of a Paris carpenter. He afterwards, however, became famous; in 1752 he received a pension from the King, and was subsequently given apartments in the Louvre.

1259. ANNE, COUNTESS OF ALBEMARLE.

Sir Joshua Reynolds, P.R.A. (British : 1723–1792).
See under 79, p. 158. *Room XVI.*

(Painted 1758). A portrait of Lady Anne Lennox, Countess of Albemarle, daughter of the first Duke of Richmond and wife of William Anne Keppel, second Earl of Albemarle. She was the mother of Reynolds's friend, Admiral Keppel, whose likeness is also in the Gallery (see 886, p. 551). The Countess—comely still in her gray hair—pauses for a moment from her talking, as if to take the spectator into the confidence of the quiet evening of her life. The simple surroundings, the beautifully harmonious gown, and the Countess's own sweet face, make a perfect picture of that peaceful amenity which Reynolds knew so well how to render.

1260–1270. EARLY GREEK PORTRAITS.

Entrance Vestibule.

These eleven portraits are part of the "find by Mr. Flinders Petrie, in his excavations at Hawaráh, in the Fayoum (Middle Egypt), and are of great interest as supplying a fresh link in the historical development of the art as exhibited in the National Gallery. Here is portraiture in its infancy. But even these portraits, done probably by Græco-Egyptian artists in the second or third century A.D., are later developments from an earlier stage. They were affixed to the outside

covering of mummies in a position corresponding to the head of the corpse:[1] the exact arrangement can be seen in two mummies from the same "find," now in the British Museum. "They are derived," says Miss Amelia B. Edwards, "by a clearly traced process of evolution from the portrait-heads first modelled in stucco upon Egyptian mummy cases, and then painted. From coloured portraiture in high relief to coloured portraiture on flexible canvas, where a certain amount of relief was obtained by the prominence of the bandaged face beneath, was one step; and from the flexible canvas to the panel upon which the semblance of relief was given by light and shadow and foreshortening was another and far more important step. It marked the transition from the Eastern to the Western school of painting." The portraits are painted with pigments of rich colour on their panels of cedar wood, wax being the medium employed. The rather lumpy surface or *impaste* which comes from the use of a wax medium is very obvious. The melted wax rapidly hardened when the brush touched the cold surface of the panel, and so prevented the pigment from being laid in a smooth, even manner. The wood was not, like stucco, sufficiently absorbent for the subsequent application of heat to get rid of the lumpy surface by driving the superfluous wax below the surface" (Middleton's *Remains of Ancient Rome*, i. 100). The persons buried with these panel portraits were mostly of Greek origin; but some—as, for instance, the man (No. 1265, presented by Mr. Haworth)—seemed rather to be of the Roman type. The faces exhibit all variations, from living grace to the emptiest vacuity. It has been suggested that "the better portraits were painted from the life, whilst in other cases the painter was perhaps only sent for after death, and this may account for the vague and lifeless looks of many of the portraits, inanimate in spite of the wide, open, and vacuous smile."

1271. PORTRAIT OF MARIE-AUGUSTE VESTRIS.

T. Gainsborough, R.A. (British: 1727–1788). *See under* 308, p. 291. *Room XVIII.*

The portrait of an Italian dancer (1760–1842), the son of

[1] One portrait, however, was found by Mr. Petrie, not fixed over the face of the mummy, but framed and glazed for hanging on the wall of a tomb. The frame, now in the British Museum, is very like what is called an "Oxford frame."

another yet more famous. His father, "the great Vestris," who was a prime favourite in the French opera before the Revolution, was called "the God of the Dance," and used to say that there were "only three great men in Europe, the King of Prussia, Voltaire, and himself." The naïve vanity of the father seems to have passed, if we may judge from this portrait, to the son.

1272. THE CENOTAPH.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XIX.*

"In the dark recesses of the gardens," writes Constable, describing Sir George Beaumont's grounds at Coleorton (see p. 195), "is a Cenotaph erected to the memory of Sir Joshua Reynolds, and on it are some beautiful lines by Wordsworth." These "dark recesses" and this Cenotaph are the subject of the present picture, which was painted in 1836, and was thus one of the last of Constable's works. "It might seem," says C. R. Leslie, "as if Constable had consulted the taste of his late friend in choosing the autumnal tints for the foliage of a scene taken from Sir George's grounds, but his doing so arose naturally from his having made his studies from it late in the autumn. In this fine picture, every way worthy of so interesting a subject, Constable introduced nothing living, except a deer in the foreground, and a robin red-breast perched on one of the angles of the monument" (*Life of Constable*, p. 278). The "beautiful lines by Wordsworth" were the following, written by the poet at Sir George Beaumont's request—

> Ye Lime-trees, ranged before this hallow'd Urn,
> Shoot forth with lively power at Spring's return;
> And be not slow a stately growth to rear
> Of pillars branching off from year to year,
> Till they have learn'd to frame a darksome aisle;—
> That may recall to mind that awful Pile
> Where Reynolds, 'mid our country's noblest dead,
> In the last sanctity of fame is laid.
> There, though by right the excelling Painter sleep
> Where Death and Glory a joint sabbath keep,
> Yet not the less his Spirit would hold dear
> Self-hidden praise and Friendship's private tear:

Hence, on my patrimonial grounds, have I
Raised this frail tribute to his memory;
From youth a zealous follower of the Art
That he profess'd; attach'd to him in heart;
Admiring, loving, and with grief and pride
Feeling what England lost when Reynolds died.

1273. FLATFORD MILL, ON THE STOUR.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XIX.*

This is an earlier work of Constable's (it is dated 1817), and depicts one of the mills which belonged to his father (see p. 204). It was a view of the same mill which Constable showed at the beginning of his career to West, the then President of the Academy. West encouraged the young student greatly: "you could not have painted that," he said, "unless you had loved and studied nature." But a comparison of the present picture with one of his later masterpieces, such as the next picture, will show to what good purpose Constable's love and study, thus encouraged, was continued to the end.

1274. THE GLEBE FARM.

J. Constable, R.A. (British: 1776–1837). *See under* 130, p. 204. *Room XIX.*

The spot depicted is the village of Langham in Constable's Suffolk country. A picture of special interest as being "one of those on which," said Constable, "I rest my little pretensions to futurity." "My last landscape," he says elsewhere, "is a cottage scene with the church of Langham; it is one of my best in colour, fresh and bright, and I have pacified it into tone and solemnity." Amongst other attractions introduced by Constable, it may be mentioned that the rising ground and trees on the right hand are imaginary, as the ground, in reality, descends rather steeply on that side of the church. Constable's saying that he had "pacified" the scene "into tone and solemnity" is very characteristic of the sentiment with which he painted nature (*cf.* p. 205)—the sentiment which Wordsworth interpreted when he wrote (of a picture by Constable's friend and patron, Sir George Beaumont)—

Soul-soothing Art ! which Morning, Noon-tide, Even,
Do serve with all their changeful pageantry ;
Thou, with ambition modest yet sublime,
Here, for the sight of mortal men, hast given
To one brief moment caught from fleeting time
The appropriate calm of blest eternity !

1275. VIEW OF HAMPSTEAD.

J. Constable, R.A. (British : 1776–1837). *See under* 130, p. 204. *Room XIX.*

It is interesting as showing the range of Constable's skill, to contrast this view of Hampstead with the one numbered 1236. There (as Leslie says) we almost need a parasol as we look ; here we need the proverbial umbrella (see p. 206).

1276. HARWICH.

J. Constable, R.A. (British : 1776–1837). *See under* 130, p. 204. *Room XVIII.*

Interesting as the only sea-piece by Constable in the Gallery. The old-fashioned lighthouse is curious.

1277. A MAN'S PORTRAIT.

Nicolas Maas (Dutch : 1632–1693). *See under* 153, p. 216. *Room X.*

Signed N. MAES and dated 1666. A singularly life-like portrait of a singularly unattractive face.

1278. A CONVIVIAL PARTY.

Hendrik Gerritsz Pot (Dutch : about 1600–1656). *Room XII.*

This artist, who is supposed to have studied under Frans Hals, was distinguished for portraits and historical pictures.

An ordinary scene of the kind, but there is a pleasant touch in the little dog who furtively licks the hand of its half-tipsy master.

1279. "BEATA BEATRIX."

D. G. Rossetti (British : 1828–1882). *See under* 1210, p. 682. *Room XX.*

This picture—perhaps the noblest, says Mr. Swinburne

(*Essays and Studies*, p. 377), of Mr. Rossetti's many studies after Dante—is intended to illustrate symbolically the death of Beatrice as treated by Dante in his *Vita Nuova*. On the frame is the date of Beatrice's death (June 9, 1290), with the words "quomodo sedet sola civitas!" (how doth the city sit solitary!), the first words of Jeremiah's Lamentation, quoted by Dante to show the grief of Florence at Beatrice's death. Beatrice herself is seated on a balcony overlooking Florence. The city and the bridged river are seen as from far, dim and veiled with misty lights as though already "sitting alone, made as a widow." In front of Beatrice is a sun-dial, which points to the hour of her departure; whilst a crimson bird drops between her hands a white poppy, symbol of sleep and painless death. Her beautiful head lies back, sad and sweet, with fast-shut eyes in a death-like trance that is not death. Rather does she seem, through closed lids, to be conscious of a New World; for she is "that blessed Beatrice who now gazeth on His countenance Who is blessed throughout all ages." Dante and the Angel of Love are depicted watching in the background. Dante watches sadly the departure of the angel, but the lamp is alight; the light of her love will still shine and guide him to the unseen. Her hair too, forms a halo around her head; for her death had glorified her to Dante, who determined "to write of her that which had never been written of a woman." Her face is full of spiritual beauty, and there plays on it something of the smile described by the poet Blake, the smile which is smiled and there's an end to all misery.

The wealth of symbolic meaning, to which the above description will give some clue, extends to every part of the picture. The bird, the messenger of death, is the Spirit of God, and thus has a halo. It is red, because red is the colour of love, and death comes to Beatrice as a blessing: "Blessed are the dead that die in the Lord." She wears a green robe: green, the colour of spring and of hope, over a purple ground; purple, the colour of suffering. The picture, which was painted in 1863, is invested with additional interest from the fact that Beatrice is a portrait of the painter's wife done after death. "The picture was painted," says Mr. W. M. Rossetti, "some while after the death of my brother's wife, probably beginning in 1863, with portraiture so faithfully reminiscent that one might almost say she sat, in spirit and to the mind's eye,

for the face." The picture was bought by the late Lord Mount-Temple in 1866, and is the original of which Rossetti subsequently painted two replicas.

1280. CHRIST APPEARING AFTER HIS RESURRECTION.

Unknown (Early Flemish: 15th Century). *Room XI.*

The Virgin Mary sits on the edge of an old-fashioned bedstead. Christ, with the marks of the wounds in breast and feet, faces her, and behind him is a great company of saints, kneeling. Highly finished throughout.

1281. PORTRAIT OF MRS. BROCAS.

Francis Cotes, R.A. (British: 1725–1770). *Room XX.*

Cotes, the son of an Irish apothecary, was a distinguished portrait-painter of his time, and Hogarth declared he was even superior to Reynolds. He was an original member of the Royal Academy, and lived in the house in Cavendish Square which was afterwards occupied by Romney. His portraits in crayon were especially admired.

1282. SAN ZENOBIO RESTORING TO LIFE A DEAD CHILD.

Jacopo Chimenti da Empoli (Florentine: 1554–1640). *Room I.*

Chimenti, of Empoli, near Florence, was "an imitator of Andrea del Sarto, and distinguished for his Madonnas; he was distinguished also for his love of good eating, and acquired from his contemporaries the nickname of *L'Empilo*, instead of L'Empoli, which is as much as to say stewpan" (Wornum, *Epochs of Painting*, p. 356).

St. Zenobio (died A.D. 417) was a Bishop of Florence, famous in his time for his eloquence and good works, and a favourite saint with the Florentines in after ages. The following is the legend painted in this picture:—"A French lady of noble lineage, who was performing a pilgrimage to Rome, stopped at Florence on the way, in order to see the good bishop Zenobio, of whom she had heard so much, and having received his blessing she proceeded to Rome, leaving in his care her little son. The day before her return to Florence, the child died. She was overwhelmed with grief, and took the

child and laid him down at the feet of St. Zenobio, who, by the efficacy of his prayers, restored the child to life, and gave him back to the arms of his mother" (Mrs. Jameson, *Sacred and Legendary Art*, p. 415).

1283. A VIEW OF DEDHAM.

T. Gainsborough, R.A. (British: 1727–1788. *See under* 80, p. 165. *Room XIX.*

Dedham was also a favourite view with Constable, and it is interesting to contrast the pictures by Gainsborough and Constable severally of the same scenery—Gainsborough's, mellow and tinged with melancholy; Constable's, brighter and fresher. Constable himself was often under the spell of Gainsborough's sentiment. "I fancy," he once wrote from this Suffolk country, "that I see Gainsborough in every hedge and hollow tree." "The landscapes of Gainsborough," he said in one of his Royal Institution lectures, "are soothing, tender, and affecting. On looking at them, we find tears in our eyes, and know not what brings them."

1284. ST. FRANCIS AND ST. MARK.

Antonio Vivarini (Venetian: died 1470). *Room VIII.*

A companion panel to the one already in the Gallery; see 768, p. 510. The design of the pedestal is, it will be seen, the same in both.

1285. PORTRAIT OF NAPOLEON I.

Horace Vernet (French: 1789–1863). *Room XIX.*

Horace, the grandson of Claude Joseph Vernet (see 236, p. 257), and one of the most distinguished of modern French painters, was decorated in 1814 by Napoleon, for his gallant conduct before the enemy at the Barrière of Clichy, on which occasion he served in a regiment of hussars. The present portrait must have been painted about that time. It is decidedly less ideal than the beautiful sketch which David made of Napoleon as First Consul, or the later conventional pictures painted for a generation which had not seen the original. There is no dreamy intensity in the eyes, and no engaging smile. The famous lock in the centre of the forehead is there,

and the face is still handsome, imposing, and resolute; but there is already something of the heaviness which presaged his fall.

1286. A BOY DRINKING.

Murillo (Spanish: 1618–1682). *See under* 13, p. 105.
Room XV.

"The boy is resting his left arm on a table and holding a square bottle, like one of those used for Schiedam. The head is finely modelled, with a firm, broad touch; the bright eyes are deep set under the brow, and they betray eager delight in the draught he is taking. The flesh tones are unusually pure and bright for Murillo. The picture seems to be that which, named 'A Spanish Youth Drinking,' was sold in 1836 with Lord Charles Townshend's collection for £414. With the Earl of Clare's pictures was sold, in 1864, 'A Peasant holding a Bottle and drinking from a Glass,' which had 'belonged to Prince Talleyrand and Lord C. Townshend,' for £1365" (*Athenæum*).

1287. INTERIOR OF AN ART GALLERY.

Ascribed to Jan Brueghel (Flemish: 1568–1625).
Room XI.

"Possessed of all the qualities which constitute a good man as well as a talented artist, Jan Brueghel never ceased to be the favoured child of fortune. His brother artists were also his friends, and in every circumstance of his life we find their names associated with his own. In many cases he worked jointly with them [see *e.g.* X. 659]; Teniers was his son-in-law, and he was honoured with the deep affection of Rubens, who often requested him to paint the background for his pictures. Brueghel was most prolific. He did not shrink from any style. Generally his panels are of small dimensions. All his compositions show skill, a rich imagination, a delicate touch, though at times somewhat dry. Unfortunately, this very minuteness of detail often destroys the general effect, and the colouring is unnatural and conventional. Nature has not those enamelled tones which he is pleased to give her" (WAUTERS: *The Flemish School*, pp. 322-324).

A picture of interest alike for its technical skill, and for its historical information. No less than forty-two pictures hang upon the walls of the "Art Gallery," and the collection is very interesting as showing the taste of a Flemish amateur of the

period. In addition to these, there are globes, gems, maps, engravings, nautical instruments, pieces of sculpture, and other "objects of vertu"—all painted with miniature-like delicacy. Especially charming is an elaborately inlaid cabinet with china and other "curios" upon it. Notice also the fine Persian carpet. The art treasures are being eagerly scanned by several groups of connoisseurs, whilst—with a touch, perhaps, of satiric intent—a monkey is perched on the window-sill, criticising the critics. Jan Brueghel was called "Velvet," from his delight, it is said, in a suit of that material: certainly he has painted *con amore* the rich Spanish costumes of his connoisseurs.

It is interesting to note that with only three exceptions all the paintings depicted in the Art Gallery are in black frames. This was the common practice with the Low Country painters. Several of the latest additions to the Dutch pictures in the Gallery (see several in the Octagon Room) are in their original black frames. The Duke of Norfolk's Holbein in this room is similarly framed. The famous Teniers at Vienna of "The Archduke's Gallery" is an equally apt illustration of the taste of Dutch and Flemish painters (*Athenæum*, 2nd January 1892).

1288. A FROST SCENE.

Aart van der Neer (Dutch: 1619–1692. *See under* 152, p. 215. *Room XII.*

1289. LANDSCAPE WITH CATTLE.

Cuyp (Dutch: 1620–1691). *See under* 53, p. 145. *Room X.*

1290. LANDSCAPE.

R. Wilson, R.A. British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

1291. THE ASSUMPTION OF THE VIRGIN.

Juan de Valdes Leal (Spanish: 1630–1691). *Room XV.*

Valdes Leal, who was born at Cordova, settled afterwards at Seville, where he became the first President of the Academy in that city. It is to him that some critics have assigned the "Dead Orlando" in this room (741, p. 499). His most famous picture—"one of the most repulsive, but also most impressive ever painted," says Mr. W. B.

Scott—is "The Two Dead Men," in the Hospital of Charity at Seville, representing a charnel house with the partially-decayed corpses of a bishop and a noble. So dreadful is the realism that Murillo said he never could approach the picture without fancying he smelt the horror. "Ah, my compeer," replied the flattered realist, "it is not my fault; you have taken all the sweet fruit out of the basket and left only the rotten." In the present picture, however, Valdes Leal has picked sweet fruit too; indeed it is over sweet. The donatrix of the picture and her son are shown in either corner, while in the midst the Virgin ascends to Heaven, surrounded by bands of angels. The picture is thoroughly characteristic, in its florid type of sentiment, of the Spanish school.

1292. A FAMILY GROUP.

Jan van Bylert, of Utrecht (Dutch: 1603–1671). *Room XII.*

1293. MUSICAL PASTIME.

Jan Miense Molenaer (Dutch: died 1668). *Room X.*

This painter, the best of three artists of the same name, "excelled in representing peasant interiors and scenes of rustic life in a quiet style and in skilfully graduated tints. His colouring is warm and clear; his drawing spirited, and his touch full of life. Besides this, he possessed a certain refinement, and his humour never overstepped the bounds of decency. While his works retain characteristics peculiar to him, they manifest also something of the styles of Steen, Brauwer, and Ostade" (Havard: *The Dutch School*, p. 159). He was a native of Haarlem.

This picture is a capital example of the artist. "The fair faces of the singers are very spontaneously expressive of their gaiety, and have something of the animation of Jan Steen without his vulgar types and occasional grimace."

1294. AN ALLEGORICAL SUBJECT.

William van de Poorter (Dutch: painted 1630–1645). *Room XII.*

This painter was a native of Haarlem, where he belonged to the Guild of Painters, and was a pupil of Rembrandt. In this picture the light, coming from the top on our left, falls on the globe and figure with Rembrandtesque effect.

The subject is perhaps a "Vigil of Arms," and may depict

a knight or king passing the night before his investiture in the seclusion of a private chapel. On the altar before which he stands are a globe, two crowns, and several documents. His left hand is turned slightly forward, as if to call attention to the action, while in his right hand he holds a sceptre with its point resting on the globe. On the floor in front of the altar lie his arms and armour ; behind, hangs his banner. On his head is a laurel wreath ; and over a bright breast-plate he wears the richly embroidered robe of his order.

1295. MADONNA AND CHILD, WITH SAINTS.

Girolamo Giovenone (Lombard : early 16th Century). *Room IX.*

Giovenone was a native of Vercelli, in which city several fine pictures by him are preserved. Other painters who worked, or were born, at Vercelli are Macrino d'Alba (see 1200, p. 677), Lanini (see 700, p. 486), and Gaudenzio Ferrari.

The Virgin and Child are flanked by the kneeling figures of two men, perhaps brothers, who were doubtless the donors of the picture. Behind each of them stands his patron saint, patting the devotee approvingly on the back. The Virgin's face is charming ; so also are two little angels, who are quaintly perched up aloft, one on either side sitting on ledges of the canopied throne. The picture is a good example of symmetry—almost exaggerated, one may think—in composition.

1296. A RURAL LANDSCAPE.

Giuseppe Zais (Venetian : died 1784). *Room XIII.*

This and the following picture are amusing examples of the so-called "pastoral landscape," which found favour in the last century—the landscape painted "in praise of the country by men who lived in coffee-houses" (*cf.* p. 49). Zais was nearly contemporary with Longhi, and shows us the same Venetians in *villeggiatura* as Longhi shows us in town (see 1100 and 1101, p. 619. In 1286 we see some "picturesque" farm-buildings on one side of a stream, with a "picturesque" cow-herd asleep ; whilst on the other side is a party of gay ladies dressed in crinolines and bows, and devoid of hats,

shawls, or wraps—flirting with *beaux*. The companion picture (1297) is conceived in the same style; but the ladies are here fishing. To judge from the amateurishness of their proceeding, they are not likely to catch fish; but they will certainly catch colds, as their fishing costume consists of very low-cut frocks.

1297. A RIVER SCENE.

Giuseppe Zais (Venetian: died 1784). *See under* last picture. *Room XIII.*

1298. LANDSCAPE: RIVER SCENE.

Unknown (Venetian School). *Room VII.*

A curious example of the fantastic landscape of the old masters: with beetling crags and grottoes. Note also the sea-serpent (?), with men riding it, apparently, like a raft. The figures throughout the picture are quaint: notice especially the artist sketching in the left-hand corner.

1299. PORTRAIT OF A YOUTH.

Domenico Ghirlandajo (Florentine: 1449–1494). *See under* 1230, p. 695. *Room III.*

1300. VIRGIN AND CHILD.

Unknown (Milanese School: 15th–16th Century). *Room IX.*

Apparently by a follower of Leonardo.

1301. PORTRAIT OF SAVONAROLA.

Unknown (Florentine School). *Room III.*

A portrait of the great patriot-priest of Florence (1452-1498), whose strange career is familiar to all readers of George Eliot's *Romola*. Ultimately he was condemned to death, with his two disciples; and on the back of the portrait is a representation of their execution. They were hung on a cross, and burnt.

1302. THE SOUL OF ST. BERTIN.

Simon Marmion (French: 1425–1489). *Room XIV.*

1303. A CHOIR OF ANGELS.

Simon Marmion (French! 1425–1489). *Room XIV.*

These two panels are the uppermost portions of an altar-screen painted for the Abbey Church of St. Bertin at St. Omer. The remaining portions are now in the King's Palace at the Hague. These shutters, and a diptych belonging to the Duc d'Aumale, are the only works that have come down to us of Marmion, a painter of Valenciennes, worthy (according to the chroniclers of his time) of great admiration. The two panels before us had been reposing for thirty years in a lumber-room at the South Kensington Gallery.

1304. MARCUS CURTIUS.

Unknown (Umbrian School: 16th Century). *Room VI.*

The subject is supposed to be that of the Roman youth who sacrificed himself by leaping into a chasm which (said the oracle) would never close until Rome threw into it the most precious thing she had. What did Rome possess more precious than her arms and courage, said Curtius as he prepared to leap, in full armour, into the gulf. If this be the subject here represented, the picture shows in an interesting way the frank anachronism of the early painters, for the local colour is certainly not that of the Roman Forum, where Curtius took his self-sacrificing leap. The picture bears strong resemblance to Raphael's earlier manner, as any visitor will see who compares it with the "Vision of a Knight" (213). "Michael Field" has put the sentiment of the picture into verse in *Sight and Song*:—

> He comes from yonder castle on the steep,
> No Roman, but a lovely Christian knight,
> With azure vest and florid mantle bright,
> Blown, golden hair and youthful face flushed deep
> For glory in the triumph of the leap.
> Though his wild, amber horse rears back at sight
> Of the red flames, though poised for thrust his right
> Hand grasps a knife, his countenance doth keep
> Soft as Saint Michael's with the devil at bay.
> So sweet it is to cast one's life away
> In the fresh pride and perfume of its breath!
> He smiles to think how soon the cleft will close.
> And see, a sun-brimmed cloud above him throws
> Its white effulgence, as he fares to death.

1305. PORTRAITS.

G. Donck (Dutch: 17th Century). *Room X.*

Portraits of Jan Van Hernsbeeck and his wife, Marie Koeck, painted in 1636, by a very rare Dutch master (one of his works is at Vienna, dated 1627).

1306. LANDSCAPE.

Thomas Barker (British: 1769–1847). *See under* 1039, p. 597. *Room XIX.*

1307. MISS CAROLINE FRY.

Sir T. Lawrence, P.R.A. (British: 1769–1830). *See under* 129, p. 201. *Room XIX.*

Miss Caroline Fry (1787-1846) was an authoress of religious works which had some vogue in their day. In her *Autobiography* she has left an account of her "conversion." In 1831 she married Mr. William Wilson, by whom this portrait was bequeathed to the National Gallery.

1308. PORTRAIT OF A MAN.

J. B. de Mazo Martinez (Spanish: 1610–1687). *Room XV.*

A portrait of one of Philip IV.'s court dwarfs by Juan Bautista del Mazo Martinez, the favourite pupil and the son-in-law of Velazquez, whom he succeeded as painter to the Spanish Court.

1309. PORTRAIT OF A YOUNG MAN.

Bernardino Licinio (Venetian: painted 1524–1541). *Room VII.*

This painter was a relative of "Pordenone," and the works of the two are often confounded.

A young man with feminine features. His black gown, lined with gray fur, is left open at the chest and discloses a gold chain and pendant. On the stone plinth whereon he leans is an inscription, "Stephanus Nani. abavro XVII. MDXXVIII·Lycinivs. P."

1310. "ECCE HOMO!"

Ascribed to Giovanni Bellini. *See under* 189, p. 231. *Room VII.*

This picture was sold as a Carlo Dolci; but the attribution was an obvious absurdity. There is no resemblance whatever between the affected sentimentality of Dolci and the sincere pathos of this picture. Its deep and rich colouring also is very different from Dolci's. Sir Frederick Burton has labelled his *trouvaille* "Giovanni Bellini." Others attribute it to Antonello da Messina; and others again to Cima da Conegliano. The case for the latter is ably presented by a writer in the *Academy* (July 26, 1890): "The modelling—not precise or searching enough for Giambellino—resembles that of his gifted pupil, the parted lips being one of his especial characteristics, as may be noted in his great 'Incredulity of St. Thomas' hard by. The treatment of the heavy wig-like masses of the hair, with its fine lines, is very similar to that of the Saviour's parted locks in the larger work, while a certain want of flexibility in the muscles of the face is also a distinguishing mark of the master. More striking still is the coincidence that from the head of Christ issue in both instances single rays, disposed in three distinct and separate *fasciculi*—an arrangement not found, so far as we are aware, in the works of Giovanni Bellini, and never common in Italian art. The peculiarly brilliant blue of the drapery is paralleled by that of the little 'St. Jerome' from the Hamilton Palace collection, and approached by that of the 'Virgin and Child' on a neighbouring screen—both these panels being sufficiently representative examples of Cima. Comparison has in these remarks been restricted to works in the National Gallery, as being most readily available for purposes of verification. The influence of Antonello—from whom Bellini himself borrowed so much—is, in the new acquisition, undeniable, and may account for a virility and an intensity of pathos not often reached even in the better productions of the sympathetic Bellinesque painter to whom we would attribute it."

1311. A WINTER SCENE.

Jan Beerestraaten (Dutch: 1622–1687). *Room X.*

1312. THE VILLAGE COBBLER.

Jan Victoors (Dutch: 1620–1672). *Room X.*

Victoors, a native of Amsterdam, was a pupil of Rembrandt.

1313. THE ORIGIN OF "THE MILKY WAY."

Tintoretto (Venetian: 1518–1594). *See under* 16, p. 109. *Room VII.*

This work, recently acquired from the Earl of Darnley's collection, is a particularly welcome addition; for the two works by Tintoret previously in the National Gallery,—the "St. George and the Dragon" and "Christ Washing the Disciples' Feet,"—though fairly representative of his more sombre mood, give no idea whatever of such radiant forms and sweeping harmonies as those with which he decorated the Ducal Palace at Venice. This picture immediately recalls these last-mentioned works, for it was doubtless designed as the centre-piece for some painted ceiling.

The subject is a very beautiful representation of a classic myth of the Milky Way. Hermes, it is told, carried the infant Hercules to Olympus, and put him to the breast of Juno while she lay asleep; but as she awoke, she pushed the child from her, and the milk thus spilled produced the Milky Way. In this picture, however, we see Jupiter himself descending through the air and bearing the child in his arms. Juno is rising undraped from her couch, surrounded by little loves, and attended by peacocks—emblems of her royal state as Queen of Heaven; while in the deep-blue firmament is the eagle carrying the thunderbolt of Jupiter. From her bosom issue long lacteal jets that seem, as it were, to crystallise into stars. Sumptuous draperies float around the ground, and in most poetical composition Tintoret has thus "mingled with their gorgeous dyes The milky baldric of the skies."

1314. THE AMBASSADORS.

Hans Holbein, the Younger (German: 1497–1543). *Room VI.*

Hans Holbein—"the greatest master," says Mr. Ruskin, "of the German, or any northern school"—is closely identified with England, and at least seventy important works by him are, it is calculated, in this

country. He is called "the younger" to distinguish him from his father of the same name, who was also a celebrated painter.[1] The son was born at Augsburg, but migrated early in life to Basle—then a centre of literary and artistic activity. There he formed a friendship with Erasmus, a portrait of whom from his hand is now one of the treasures of the Basle Museum. Both at Basle and at Lucerne Holbein was engaged in portraiture, house-decorating, and designs for goldsmiths' work. Mr. Ruskin traces to Holbein's surroundings at Basle, the serious temper which characterises much of his art. "A grave man, knowing what steps of men keep truest time to the chanting of Death. Having grave friends also;—the same singing heard far off, it seems to me, or, perhaps even low in the room, by that family of Sir Thomas More; or mingling with the hum of bees in the meadows outside the towered wall of Basle; or making the words of the book more tuneable, which meditative Erasmus looks upon. Nay, that same soft death-music is on the lips even of Holbein's Madonna." The reference here is to the famous "Darmstadt Madonna," which was painted about 1526. In that year, leaving his wife and child behind him, Holbein set out for England, with letters from Erasmus to Sir Thomas More, who received him with honour. From 1528 to 1532 he was again in Basle. In the latter year he returned to England, to find More in disgrace, and no longer able to assist him. Holbein, however, met with a warm reception from the German merchants of the Steelyard, and painted portraits of many of them. To this same period also, the present picture belongs. Gradually he became known at court, and from 1536 onwards he was in the service of Henry VIII., whose high opinion of Holbein is recorded in the King's rebuke to one of his courtiers for insulting the painter: "You have not to do with Holbein, but with me; and I tell you that of seven peasants I can make seven lords, but not one Holbein." The other picture by Holbein, now in the National Gallery, was one of those painted for the King (see p. 761). He paid during these years several visits to the Continent, but died in this country—being carried off by the plague—in 1543.

It is as a portrait-painter that Holbein is best known. His work in this kind is, says Mr. Ruskin, "true and thorough; accomplished, in the highest as the most literal sense, with a calm entireness of unaffected resolution, which sacrifices nothing, forgets nothing, and fears nothing." Of his fidelity in portraiture and his fine perfection in accessories, we have a magnificent example in the picture before us, to which what Mr. Ruskin says of the "George Gyzen" (at Berlin) equally applies. "In some qualities of force and grace it is inferior. But it is inexhaustible. Every detail of it wins, retains, rewards the attention with a continually increasing sense of wonderfulness. So far as it reaches, it contains the absolute facts of colour, form, and character

[1] Two other members of the family are known as painters—Ambrosius, brother of the younger Hans; and Sigmund, brother of the elder. A portrait ascribed to the latter is in Room XI. No. 22.

rendered with an inaccessible faithfulness. There is no question respecting things which it is best worth while to know, or things which it is unnecessary to state, or which might be overlooked with advantage. What were visible to Holbein, are visible to us; we may despise if we will; deny or doubt, we shall not; if we care to know anything concerning them, great or small, so much as may by the eye be known is for ever knowable, reliable, and indisputable." But Holbein, as we have seen, was much more than a portrait-painter. Few artists, indeed, have excelled him in "majestic range of capacity." His "Madonna" at Darmstadt, referred to above (the better known replica of which is at Dresden), is one of the great religious pictures of the world. (A copy of it is in the Arundel Society's collection, see p. 773.) He was also a fresco-painter, a designer for glass painting, and a draughtsman for woodcuts; his designs for the "Dance of Death" being the typical expression in Northern art of the spirit of the Reformation. (For Mr. Ruskin's estimate of Holbein, see further *Sir Joshua & Holbein*, reprinted in *On the Old Road*, vol. i., and *Ariadne Florentina*, *passim*.)

This celebrated picture is, says Mr. Sidney Colvin, the most important among Holbein's works — after the Darmstadt Madonna — that are extant in good preservation, important alike as to scale, and as to richness and multiplicity of accessories and costumes. It is also one of those most characteristic of the master, both in his excellences and in his faults. "There are more completely satisfying works among his single-figure portraits, in some of which we find a greater artistic unity—as, for instance, in the portrait of 'Christina, Duchess of Milan,' now in this Gallery (see p. 761). Among the faults in the present work may be noticed "the short proportions of the figures in relation to the heads—an effect exaggerated in the case of the personage on our left, by the fashion of the broad surcoat with its great puffed sleeves. It must further be admitted that Holbein, who in decorative and ornamental design was one of the most inventive, adroit, and powerful composers that ever lived, has in this instance seemed to let his composition take care of itself.[1] The figures are placed at either end of the desk, with a certain *naïf* stiffness almost recalling the pose of a photographic group. Moreover, masterly and energetic as are the heads in modelling, in expression they are somewhat rigid, harsh, and staring. Yet, all deductions made, with what an effective and

[1] The picture is painted on ten boards joined vertically; and it is interesting to speculate how far the composition may have been directed by the necessity of avoiding any joint in the faces.

potent grasp does the picture hold us! The colouring is richer and more varied than in any other painting of the master." The accessories are painted with "such strong minuteness of reality and diligent, though never paltry, emphasis of detail, that their due subordination to the whole and to the personages would seem impossible. But the subordination is there all the same, and how it comes is Holbein's secret. The total effect is one of singularly rich, if somewhat rigid grandeur;[1] the persons dominating as they should; the faces and hands remaining the master features of the picture. The heads, with their hard gaze, lay hold on the spectator masterfully, so that he cannot forget them after he has passed away" (*Art Journal*, January 1890). The brilliance of the picture, now that the discoloured varnish which formerly concealed many of its beauties has been removed, is very remarkable.[2] Every colour appears to have stood; and after 360 years the picture remains in its pristine freshness.

A description of the details may be interesting, both as an assistance to the spectator in his examination of the picture, and as an enumeration of the data for any identification of the personages depicted. In the first place, then, there are three inscriptions on the picture. One is on the sheath of the dagger which hangs from the girdle of the personage on the spectator's left. This inscription is: "ÆT. SVÆ 29." On the edges of a clasped book, upon which the second personage leans, is another inscription: "ÆTATIS SVÆ 25." Thirdly, in the shadow cast on the floor by the chief personage is the inscription: "IOHANNES HOLBEIN PINGEBAT, 1533." An accessory which will immediately attract attention is a mysterious-looking object in the foreground, which puzzled the connoisseurs for centuries. Even the late Mr. Wornum could make nothing of it; and in his book on Holbein (1867) dismissed it as "a singular object which looks like the bones of some fish." The puzzle was first solved by Dr. Woodward in 1873, when the

[1] *Cf.* what Mr. Ruskin says of "the glorious severity" of Holbein's portraits (*Modern Painters*, vol. ii. pt. iii. § 1, ch. xiv. § 19).

[2] The contrast between the picture as it was before being cleaned and as it is now is very great. The accessories have come out in astonishing clearness, and the crucifix in the left hand corner has been unveiled. The dingy green of the curtain background has given place to a rich damask, and the gown of the younger man—which Wornum described as "brownish green"—is now seen to be not green at all. Mr. Dyer, to whose art this successful restoration is due, removed the obscuring dirt and varnish entirely by manual friction.

picture was hung in the "Old Masters" exhibition. The curious fish-like object is simply the anamorphosis—the distorted projection—of a human skull. It was probably drawn from the reflection in a cylindrical mirror; and it is seen to be an accurate representation when viewed from the proper point. If the spectator cannot discover this for himself, the attendant will readily assist him. One must stand at a little distance off and look in the direction of the length of the object from the right hand in order to "find the skull." Pictorial puzzles such as this skull were at the time not uncommon. Allusions to such things are to be found in old inventories of pictures; and Shakspeare in *Richard II.* says:

> Like pérspectives, which, *rightly* gazed upon,
> Show nothing but confusion: eyed *awry*
> Distinguish form.—Act II. Sc. 2.

Similarly, Canon Ainger has pointed out that in *Twelfth Night*, when the Duke first becomes aware that Viola and Sebastian, who had up to that time from their exact likeness been thought the same person, are really two, he cries out that here is a puzzle in nature corresponding to those in art, where an object varies according to the point of view from which it is regarded:

> A natural perspective—that is and is not!

As to the interpretation and significance of the puzzle, authorities differ. Some see in the skull only a punning signature of the painter's name (*hohl bein*, hollow bone, holbein). Others discover in it a recondite allusion to Cranmer (crâne-mère). Some, again, deny any special reference to the circumstances of the personages. Skulls were often introduced (see, *e.g.*, 1036) as a mere *memento mori*. Others contend that a skull, placed near one of the figures must, in the usual symbolism of sixteenth century portraiture, denote that the portrait was a posthumous one; whilst a third suggestion is that the punning signature was adopted by the artist to please the younger of his two subjects, whose optical and geometrical proclivities are typified in the various instruments introduced into the composition. In connection with the theory that the skull stamps one or other of the portraits as posthumous, some remarks by Sir F. Burton are noteworthy. "The peculiar pallor of the face of the secondary figure is," he says, "hypothetically accounted for by the supposition that the carnations may have

fled in the lapse of time. There is, however, no reason to believe that Holbein ever used glazes; and only a glaze of some fugitive colour, as lake or carmine, would have been likely to disappear. Moreover, it will be observed that the attenuated hands of the personage in question partake of the bloodless hue of the face, while the fresh and healthy complexion of his companion is equally marked in face and hands. Thereby evidently hangs a tale—a tale which another remarkable fact may yet help to elucidate. I allude to one curious anomaly in the treatment of the light and shade in the picture. The scene is illuminated from the (spectator's) right, and all objects within it are consistently so lighted, with the exception of the head of the secondary figure. This head alone, turned a little towards the left, receives the light from the left, or, as it were, in full front. Were it consistently lighted, its further half would be almost completely in shadow. In the work of no painter, even were he far below the rank of Holbein, could such an incongruity find place through mere oversight. It must be otherwise accounted for" (Letter to the *Times*, 8th August 1891).

Leaving the skull and other points which may or may not be connected with its introduction, we will now describe the rest of the picture. The background is hung with green damask, which in the upper left-hand corner reveals a silver crucifix—a detail which only emerged after the recent cleaning of the picture. The presence of a crucifix has been held to negative any theory which identifies the personages as Protestants; but, on the other hand, it is pointed out that the crucifix is retained to this day in Lutheran churches. The figure on the left, habited in the rich costume of the period of Henry VIII. and Francis I., wears a heavy gold chain with the badge of the French Order of St. Michael. This might be thought a fixed point in any identification, but some lay stress on the fact that the badge is not worn with the collar of the Order (which, however, was only usual in full dress), and suggest that it is an ornament without any special significance. Assuming that the badge is that of the Order, some maintain that the personage must therefore be a Frenchman; but, say others, it may be some English Ambassador to France decorated by the French King. In his right hand he holds a richly-chased gold dagger, "the design of which is manifestly Holbein's own; and beside it hangs a large green and gold

silk tassel, in itself a miracle of painting." In his black bonnet is a jewel formed of a silver skull set in gold—a detail which some authorities connect significantly with the skull in the foreground. The other personage is more soberly attired. He wears a loose, long-sleeved gown of mulberry and black brocade, lined with sable, and the four-cornered black cap, "which was in that age the common head-gear of scholars, university doctors, and ecclesiastics in undress"—so that the range of possible identification in this respect is wide. The upper shelf of the stand, or what-not, between the two figures is covered with a Turkish rug, very beautifully painted, and on this are several mathematical and astronomical instruments, and, close to the principal personage, a celestial globe. Conspicuous on the lower shelf is a lute, of which one of the strings was broken and curled up over the unbroken ones—a detail which again has been taken as referring to the death of the younger personage before the picture was finished. On the lower shelf also are a case of flutes; an open music-book, containing part of the score and words of the Lutheran hymn, "Komen, heiliger Geist";[1] a smaller book on arithmetic, kept partly open by a small square, a pair of compasses, and a terrestrial hand-globe (in direct line below the other globe). On this globe the famous line drawn by Pope Alexander VI. in 1493 between the spheres of influence of Spain and Portugal is marked. Underneath the what-not is the lute-case; and a fine mosaic adorns the floor.

With regard to the identification of the personages, several pages would be required to give a *résumé* of all the theories which have been propounded, and of all the *pros* and *cons* in each case. None of the identifications suggested can at present be regarded as more than conjectural. The title "The Two Ambassadors" is only a fancy one. The most commonly accepted theory was until recently that of Mr. Wornum, who

[1] The words in the choir-book are thus identified by Mr. Eastlake (see a very interesting letter to the *Times*, 17th August 1891).

On the left-hand page:

Kom Heiliger Geyst herzegott erfüll mit deiner gnaden und (?) deiner gleubge hertz mut un sin dein brustig lib entzūd in ihn.
O herz durch deines lichtes glast (?) zūdem glaube versamlet hast das volck aller welt zunge . . . (?) dir herzu lob gesungen . . . gesungen . . .

On the right-hand page:

Mensch wiltu (?) leben seliguch und bei Gott blibene
Solch (?) halten die zehen gebot die uns gebeut unser Gott . . . unser . . .
D . .

identified the figure on the left as Sir Thomas Wyat, and that on the right as his friend Leland, the antiquary. "Both these personages," says Sir J. C. Robinson, in supporting this theory, "were just the men likely to have been personal friends of Holbein, who, we know, lived in familiar intercourse with the principal cultured persons of his time in England. Sir Thomas Wyat was one of the fine flowers of literary and artistic nobility at the Court of Henry VIII. He was the King's personal friend, and his premature death was a cause of great grief to Henry. Leland, moreover, was, if I mistake not, in the King's service, and equally highly esteemed, and Wyat and Leland were friends and associates. It is, therefore, likely enough that Henry VIII. may have commissioned Holbein to execute this notable picture." There are two sketches of Wyat, adds Mr. Wornum, among the Windsor drawings; and in some funeral lines written by Leland on the occasion of Wyat's death, he refers to a picture of Wyat by Holbein. Wyat was born in 1503, and Leland in 1506, so that the dates fit in. But if any significance is to be attached to what is said by Sir F. Burton above, it must be noted that the assumed Leland (the pallid-faced man on the right) did not die till 1552, nor Wyat till 1542. Also, there is little or no resemblance in either of the faces here to authentic portraits of Wyat or to a bust of Leland. And Wyat was not a member of the French Order of St. Michael. Mr. Sidney Colvin, laying stress on this latter point, identifies the personage on the left as Jean de Dinteville, who was sent to England as French Ambassador in the year 1533—the date of this picture—and who was a Knight of St.

"It seems to have been assumed," adds Mr. Eastlake, "that the choir-book is a Protestant one, and therefore inconsistent with the presence of the silver crucifix recently revealed in the left-hand upper corner of the picture. But it is evident that the hymn or anthem above-mentioned is merely a paraphrase of the well-known 'Veni Sancte Spiritus,' which for ages past has appeared in the Roman Catholic breviary for use on Whit Sunday or the Feast of Pentecost, and still survives in the Anglican Ordination Service." The music in the book has been identified by Mr. W. B. Squire, of the British Museum, as the counterpoint sung by the tenor in Johann Walther's setting for the Wittenberg hymn-book of 1524. Mr. Squire adds his opinion that Holbein chose those compositions for copying in the picture, "on account of the bearing which the words had upon either the individuals portrayed, or some incident connected with them, and intended to be commemorated" (Letter to the *Times*, 14th November 1891).

Michael. A curious point in favour of this identification is that on the globe the names are all of continents, countries, or great cities,—Paris, Lyons, Bayonne, Genoa, Rome, Nuremberg,—with the single exception that, in the east of France, we find the name of what is little more than a village. This name is Politzy, and Jean de Dinteville was Seigneur of Politzy. He was born in 1504, so that the year of his age inscribed on the picture (twenty-nine) fits him accurately. The other personage Mr. Colvin believes to be a well-known poet and scholar of the time, Nicholas Bourbon. He was born close to the home of the Dintevilles, and among his verses written in England are some of welcome to Dinteville, the Ambassador. He is also known to have been in touch with Holbein and his circle. But he was born in 1503, and was therefore in his thirtieth or thirty-first year when this picture was painted, whereas Holbein's subject is inscribed as being twenty-five. If we accept the identification, we must suppose a mistake here. The features quite agree, Mr. Colvin says, with authentic portraits of Bourbon by Holbein. Finally, in the winter of 1532-33, Bourbon, always weak in health, had been at death's door from illness. This might explain the pallor of the face in the picture, and the introduction of the skull also, if we interpret it as a *memento mori*. (See further *Art Journal*, January 1891.) Another conjecture identifies the personages as the Counts Palatine Otto Henry, born 1502, and his brother Philip, born 1503, and sees in the picture a memorial of the Nuremberg Treaty between the Catholics and Protestants (see articles by Mr. W. F. Dickes in the *Magazine of Art*, November and December 1891 and June 1892). Mr. Eastlake has suggested two identifications. According to one of these, the portraits are of George Boleyn (Viscount Rocheford) and Lord Paget. The other, and more ingenious, turns on the distorted skull. According to this theory, the persons are: (1) on the left, Sir Hugh Askew, who held an office in the royal household; and (2) Richard Pate, a man of mark and an ambassador in 1533; and "their surnames, placed in juxtaposition, may be read as Pate Askew, of which the distorted skull may be a punning symbol, quite in keeping with the quaint humour of the sixteenth century." "Just above the inscription on the dagger sheath," continues Mr. Eastlake, "are some minute letters in low relief. By the aid of a powerful magnifying glass, I have been able to decipher that which certainly

appears to resemble the name H. ASCV or ASQV" (see letter to the *Times*, 8th December 1891).

The *provenance* of the picture, so far as it is known and not conjectural, gives little help towards identification of the personages—unless indeed we attach decisive importance to the fact that the picture was in French ownership. The earliest known notice of it occurs in the *Galerie des Peintres* (1792) of J. R. P. Lebrun (husband of the artist Vigée-Lebrun), who had the picture in his possession, and states that he had sold it, and that it was then in England. It seems probable that it came into the hands of the dealer Vandergutsch, and that from him it was purchased by the second Earl of Radnor about 1790 or 1795, in whose family it became an heirloom. In 1891 it was purchased from the present earl for the nation.

1315. THE ADMIRAL PULIDO PAREJA.

Velazquez (Spanish: 1599–1660). *See under* 197, p. 235. *Room VI.*

One of the master's most famous works. "In the year 1639," says Palomino, "he made the picture of Don Adrian Pulido Pareja, a native of Madrid, Knight of the Order of Santiago, Admiral of the Fleet of New Spain, who about that time was here transacting various official matters with His Majesty. This portrait is life size, and is among the most famous painted by Velazquez, on which account he put his name to it, which he otherwise seldom did: *Didacus Velazquez fecit; Philip IV., à cubiculo, eiusque Pictor, anno* 1639." The painter's signature was not the only thing which served at the time to stamp the picture as one of special excellence. The King one day was paying his customary visit to the painter; Philip mistook the picture for the admiral himself, and rebuked him for tarrying in Madrid when he had been ordered away. Perceiving his mistake, he addressed Velazquez with the words: 'I assure you I was deceived.'" "This, of course," says Mr. Colvin, "is one of the common legends which abound in the art history of all countries, from Greece to Japan; but it is almost possible to believe the tale when we look at the picture. Something of the rugged flashing power and fierce eagerness of the sitter seems to have passed into the painter's hand, and the method of execution he has chosen emphasises and harmonises with the

character of the subject. The rude soldier-sailor in his handsome suit stands in bodily and spiritual presence before us, and seems snorting with impatience to be off to the fight once more."

Pulido, the subject of the picture, was a captain who distinguished himself greatly during the siege of Fontarabia, in the war with France. "The browned face with gleams of white light belongs," says Professor Justi, in describing the picture, "to a not uncommon Castilian type, of which this is an exceptionally stout, sturdy, grim specimen. The thick black shady eyebrows, very bushy and nearly meeting above the nose, the perpendicular wrinkle right in the middle of the forehead, the uptwirled mustachio,—the whole enframed in an abundant mass of black hair parted on one side and profusely crowning the defiant head,—bespeak the dauntless soldier as he stood on the ramparts of Fontarabia, as he will yet stand on the quarter-deck of the Admiral's ship in the hottest of the fight. There is nothing of the courtier in the attitude, for he stands bolt upright, like a soldier before his commanding officer. We see at once that he is not the man to hesitate about risking his own life or that of others in the deadly jaws of a breach. Both hands wear the yellow leather gloves, the right holding the Admiral's staff, the left a very broad-brimmed felt hat. On his breast is the red, gold-hemmed scarf and the red enamelled decoration of the Order of Santiago"—which the King had bestowed upon him for his gallantry in the siege.

With regard to the *technique* of the picture, Palomino tells us that Velazquez painted it with brushes of unusual length, in order to work with greater force and effect, standing at a distance. "It appears in fact (says Professor Justi) to have been very broadly treated, with more fiery vigour than delicacy. The light yellow-gray ground—dark above, and without any relation to the limits of wall and floor—has been specially prepared with reference to the black velvet costume. Don Adrian stands a little to the left, his glance directed towards the observer, legs[1] brought close together, feet almost

[1] It has been suggested by some high authorities that the lower portion of the picture was probably left to some pupil to finish; for the Admiral's legs are very flabbily drawn. They look as if there were no bone or muscle in them, but only sawdust or padding. The spectator may test this matter very easily by comparing the legs in the Velazquez with the much-better drawn ones in the Moroni.

at a right angle. The colour is applied more freely than usual, the otherwise rarely employed dazzling white patches on the deep lace collar, flowered satin sleeves, plumes, bows on the knees, and accoutrements, helping the illusion."

1316. AN ITALIAN NOBLEMAN.

G. B. Moroni (Bergamese: 1525–1578). *See under* 697, p. 484. *Room VI.*

Inferior in charm and interest to some of the other Moronis previously in the National Gallery, and to many of the master's marvellous pictures in the Carrara collection at Bergamo. "Only," says a recent critic, "in the expressive look in the dreamy eyes, and in the drawing and painting of the left arm, clothed in chain-armour, do we find interest." Another, and more favourable, critic (Mr. Sidney Colvin) says: "Dignity and directness of presentment, richness of quality and mellowness of tone, with a colour-sense never more powerfully shown than when the scheme is one of flesh-colour with simple black and white on gray—these are the universal qualities of Venetian portrait-painting. . . . This is a thoroughly characteristic example in an excellent state. We already possess a portrait by the same hand, composed of much the same elements (VII. 1022, p. 589): a man in a close-fitting black suit, showing chain-armour on the sleeves, a broken column, a wall, and a glimpse of sky. The two will make admirable pendants."

1317. THE MARRIAGE OF THE VIRGIN.

Unknown (Sienese: 14th or early 15th Century). *Room II.*

In the centre of a vaulted chapel, the groins of which are decorated with gilt stars on a blue ground, the High Priest, clad in his sacred robes, stands between St. Joseph and the Virgin, whose hands he joins. Immediately behind the Virgin are St. Anna, whose form is partly concealed by a column, and two other women. On the left are four male figures, one of whom (an unsuccessful suitor) breaks his staff, while that of Joseph blossoms, and above its foliage hovers the Holy Spirit in the form of a dove. The architectural background is very neatly painted, and the youth who is breaking his staff is very lifelike and graceful—recalling the similar figure in Raphael's celebrated "Sposalizio" at Milan.

1318. "UNFAITHFULNESS."

Paolo Veronese (Veronese: 1528–1588). *See under* 26, p. 117. *Room VII.*

See under 1324-1326.

1319. VIEW IN ROME.

Claude Lorraine (French: 1600–1682). *See under* 2, p. 87. *Room XIV.*

On the right of the composition are an ancient Ionic portico (seen from the side) and a statue of Apollo, surrounded by trees. On the left is a wooded slope, beyond which, in the middle distance, is seen the Church of Sta. Trinita di Monti with other buildings.

1320, 1321. A MAN AND HIS WIFE.

Cornelis Janssens (Dutch: 1590–1664). *Octagon Room.*

This artist, called Janssens van Keulen, was in much repute as a portrait-painter in England, where in 1618 he entered the service of King James I., whose portrait he painted on several occasions. His reputation naturally waned after the arrival of Vandyke, but he remained till 1648, when he returned to Holland.

The man is Aglonius Voon; the woman (presumably his wife), Cornelia Remoens: the names are inscribed above their heads.

1322. THE EVE OF THE DELUGE.

W. B. Scott (British: 1811–1890). *Room XIX.*

William Bell Scott, the son of a well-known Scottish engraver, was born and educated at Edinburgh. He subsequently came up to London, and in 1840 began to exhibit. Afterwards he was appointed to the mastership of the Government School of Art at Newcastle-on-Tyne. He executed important mural paintings at Wallington Hall, and also at Penkhill Castle, Girvan, the residence of his friend, Miss Boyd, by whom this picture was presented to the nation. Scott was a friend of D. G. Rossetti, and like that painter was also a poet.

"On the terrace or upper story of an antediluvian palace overlooking a plain, an eastern prince sits caressed by his wife, and surrounded by his retinue, on a raised platform bordered with flowering plants. At his feet tiger-cubs gambol.

The empty goblet in his hand, and a rudely fashioned harp held by a female slave on the left of the picture, suggest a recent banquet. Two of the male attendants, bending over the balcony, on which a jar of incense is burning, watch with expressions of amusement and curiosity the family of Noah, who are entering the Ark, which lies below in the middle distance. From the horizon a dark and ominous cloud is seen rising into the sky" (Official Catalogue).

1323. PIERO DI MEDICI.

Angelo Bronzino (Florentine: 1502-1572). *See under* 650, p. 454. *Room I.*

A portrait of Piero, son of Cosimo the elder—surnamed "Il Gottoso," The Gouty—who died in 1469. Bronzino was employed to paint the portraits of many members of the Medici family. No. 704 is a contemporary portrait of one of the later Dukes.

1324. "SCORN." *Room VII.*

1325. "RESPECT." *Room VII.*

1326. "HAPPY UNION."

Paolo Veronese (Veronese: 1528–1588). *See under* 26, p. 117. *Room VII.*

The four Veroneses (1325, 1324, 1318, and 1326), acquired from Cobham Hall (they at one time belonged to Queen Christina of Sweden), "obviously formed a series, or portions of a series, of enrichments for a ceiling, and must be looked at accordingly. They exhibit the decorative power of Veronese at a very high pitch in respect to colour, composition, and action, while his characteristically large and bold style of design and draughtsmanship are most fortunately employed upon them. One may readily conceive the magnificence of the saloon for which they were executed, and of which they must have been the chief ornaments. Sumptuous as they are now, their superb qualities would be enhanced if they could be seen with all their original accompaniments of gilding, carved frames, and magnificent furniture" (*Athenæum*, August 16, 1890).

The subjects of the pictures are moral allegories, and they

go in pairs. Thus we have first "Respect" (1325) and "Scorn" (1324). In the former picture, a nude female figure —whose beautiful face recalls that of the "St. Helena" which hangs close by—is seen recumbent on a couch, asleep or lost in dreams. Cupid is leading a warrior, clad in sumptuous costume, but he turns aside, held back by an older man, in chivalrous *respect*. He is contrasted in the companion picture with another male figure, who lies prostrate while a cupid tramples in *scorn* upon him. On the left two females (contrasting with the two men in the former pictures) are hurrying away. The elder carries an ermine, the emblem of purity, and guides the younger and more beautiful woman, whom she has rescued from peril.

In the other two pictures the faithfulness and unfaithfulness of woman are similarly contrasted. In "Unfaithfulness" (1318) a nude female figure, seated on a bank with her back turned to the spectator, extends her arm towards a man who grasps her right hand, while she with her left is employed in furtively delivering a letter to a more youthful lover on the other side. He is of the same type as the figure of Alexander in the Family of Darius (294). Finally, in "Happy Union" (1326) the painter shows us the reward of faithfulness. Here a cupid is introducing a warrior to a queenly figure—whom we may take to personify Fame or Fortune—seated on a globe at the entrance to some palace. She is placing a wreath upon the man's brow; he is led by a beautiful woman who carries a palm which she is about to present to him. She in her turn is guided by a little Love who has hold of a golden chain around her waist. A dog is also in attendance. It is a pretty trait of the Venetian schools, the frequency with which a pet dog is introduced into scenes of domestic felicity.

The prices paid for these pictures are interesting. They belonged at one time to Queen Christina of Sweden, and afterwards passed into the Orleans collection. At the sale of that collection, the Tintoret fetched £50, and the four Veroneses £198. The present Lord Darnley has made a handsome "unearned increment" out of them. For the Tintoret and one of the Veroneses (1318) the nation paid £2500. For two more of the Veroneses the same price was paid. The fourth Veronese (1325) was presented by Lord Darnley.

1327. A WINTER SCENE.

Jan van Goyen (Dutch: 1596–1656). *See under* 137, p. 209. *Room X.*

The scene is an arm of the Maes, near Dordrecht; the ice being covered with skaters, hockey-players, and others. The figures are treated with considerable humour. In the distance rises the tall ruin, which is shown in so many of Cuyp's pictures. Van Goyen's signature and the date 1642 are conspicuous on a sleigh in the foreground.

1328. VIEW OF WESTMINSTER FROM THE THAMES.

Samuel Scott (British: died 1772). *See under* 313, p. 297. *Room XVII.*

The following careful account of this picture and its antiquarian associations is taken from the *Athenæum*: "The standpoint of Scott in this instance was not far from the site of Adelphi Terrace, and the view includes old Westminster Bridge soon after Labelye's work was complete (see 314, p. 297), with its semicircular arches, high and open balustrade, and its stone-roofed alcoves above the piers. Likewise visible are Westminster Hall, the Abbey, with both its towers, the red-brick houses where Richmond Terrace now stands, and the tall obelisk-like weather-boarded water tower of the York Building Company, which was erected in 1691, or soon afterwards, and used to supply the neighbourhood of the Strand and other regions with water pumped from the river at the bottom of Buckingham Street. The brick house we see at the east side of the tower contained the steam engine which raised the water to the summit of the tower: the picture shows steam issuing from one of the chimneys. The house at the south-western angle of Buckingham Street is distinctly seen, close to the tower. The top windows in this house belong to the rooms Etty occupied for many years, and in which he painted many pictures. He was succeeded in his tenancy by Clarkson Stanfield. In the house facing Etty's at the opposite corner of the street, Peter the Great is said to have lived in 1698; but it is not so old. Samuel Pepys is said to have lived in the house which Etty undoubtedly

occupied. On the other side of the street are the well-known water gate of Nicholas Stone and the red brick buildings erected on the site of Buckingham House. Voltaire lived in one of the red brick buildings."

1329. AN INTERIOR.

Quiryn Brakelenham (Dutch: 1625–1668). *Room X.*

Brakelenham was received as a master in the Guild of St. Luke at Leyden in 1648. He is believed to have studied under A. de Pape, whose picture, 1221, p. 691, was at one time ascribed to him. A certain resemblance between that picture and the present one is very obvious. It is signed Q.B., and dated 1653.

1330. THE TRANSFIGURATION.

Duccio (Sienese: about 1260–1340). *See under* 566, p. 416. *Room II.*

1331. VIRGIN AND CHILD.

Bernardino Fungai (Sienese: about 1460–1516). *Room II.*

The style of this painter is dismissed by Lanzi as "dry," and by another authority as "dry and stiff." There is a certain stiffness, undoubtedly—due probably in part to religious symbolism—in the hands of the Virgin and in the upraised finger of the Child, and in those of the otherwise human and chubby cherubim. But there is nothing dry or stiff in the pretty faces of these children, or in the gracious and beautiful face of the mother. She is clad in a white-and-gold brocade of very beautiful pattern. "One of the finest of the kind known to us, it appears," says the *Athenæum*, "to be of Venetian origin, and is a pure and perfect diaper, instinct with the choicest Gothic grace and harmony of line, and betraying but the slightest touch of Orientalism. This circumstance attests that the brocade did not come from a Sicilian loom, while other elements prohibit us from ascribing it to an ultramontane craftsman." The landscape background, which has sadly darkened, has many quaint figures—on one side Mary, Joseph, and a cow; on the other, the Three Kings and their attendants.

1332. GEORGE, 1ST EARL OF BERKELEY.

G. Netscher (Dutch: 1639–1684). *See under* 843, p. 540. *Room X.*

The first Earl of Berkeley—a man of considerable note in his day, and the author of a religious work to which some complimentary couplets by Waller have given a kind of immortality—was born in 1628 and died in 1698. He was one of the Commissioners nominated in 1660 to proceed to the Hague to invite Charles to return to the Kingdom, and shortly afterwards he received various important appointments. In 1688, after the flight of the King, he was one of the lords assembled at the Guildhall to draw up the celebrated declaration constituting themselves a provisional government until such time as the Prince of Orange should arrive.

1333. THE DEPOSITION FROM THE CROSS.

Tiepolo (Venetian: 1692–1769). *See under* 1192, p. 673. *Room XIII.*

1334. THE FORTUNE TELLER.

Pietro Longhi (Venetian: 1702–1762). *See under* 1100, p. 618. *Room XIII.*

1335. THE MADONNA.

Unknown (French School: 15th Century). *Room XIV.*

1336. THE DEATH OF DIDO.

Liberale da Verona (Veronese: 1451–1535). *See under* 1134, p. 639. *Octagon Room.*

Painted probably to adorn the front of a *cassone* or marriage-chest (see p. 426).

1337. "ECCE HOMO!"

Il Sodoma (Lombard: 1477–1549). *See under* 1144. p. 644. *Room IX.*

Probably part of a picture of Christ bearing His Cross. The face wears a gentle, grave, and dignified expression on features of a noble type.

1338. ADORATION OF THE SHEPHERDS.

Bernhard Fabritius (Dutch : painted 1650–1672). *Octagon Room.*

A capital example of one of the best and rarest of Rembrandt's pupils. It is interesting to compare this work with the other example acquired at the same time (1339). They are typical respectively of the different ways of treating sacred subjects : the one simple and natural, the other conventional and academic. Here the scene is treated with Dutch directness, and is simply a Dutch interior—with Dutch peasants, carrying their rude implements and brass milk-cans in their hands.

1339. THE NATIVITY OF ST. JOHN.

Bernhard Fabritius (Dutch : painted 1650–1672). *See under* last picture. *Octagon Room.*

The infant saint lies in a wicker cradle, at the foot of which lies St. Elizabeth, who offers an apple to another child standing by the side of its nurse or mother. To the right of the picture St. Zacharias, seated, writes on a tablet the record of the birth.

1340. LANDSCAPE.

Roeland Roghman (Dutch : 1597–1686). *Octagon Room.*

Roghman's landscapes bear a close resemblance to those of Rembrandt, with whom he was on terms of intimacy. He is also well known as an engraver.

1341. LANDSCAPE WITH FIGURES.

Cornelius Decker (Dutch : died 1678). *See under* 134, p. 209. *Octagon Room.*

1342. LANDSCAPE.

J. de Wet (Dutch : 17th Century). *Octagon Room.*

Based on the landscape style of Rembrandt, to whose school this painter belonged.

1343. AMSTERDAM MUSKETEERS ON PARADE.

Unknown (Dutch School: about 1650). *Octagon Room.*

Formerly attributed to Govert Flinck (1650-1660), a pupil of Rembrandt, who was commissioned to paint many considerable works for the Town Hall of Amsterdam. Observe the group of officers on the left of the foreground: one bears a standard embroidered with the arms of that city.

1344. A LANDSCAPE.

Salomon Ruysdael (Dutch: 1600–1700). *Octagon Room.*

A good example of one of the founders of the Haarlem School of Landscape, uncle of the more famous Jacob Ruysdael (see p. 445). Like his nephew, he was a member of the sect of Mennonites. He appears to have had some talent for business; he was a prominent officer of the Haarlem Guild of St. Luke, and there is a story of his having invented a sort of imitation marble, by the sale of which he was able to live in easier circumstances than the majority of his artistic brethren. Salomon's work, though richer in tone, resembles much that of Van Goyen (see p. 209).

There is in this picture "a peculiarly sharp, clear, and firm touch, very like that of Stark of Norwich. The warm, deep-toned evening sky is admirable" (*Athenæum*).

1345. LANDSCAPE.

Jan Wouwerman (Dutch: 1629–1666). *Octagon Room.*

Jan was a younger brother and pupil of the more famous Philips (see p. 549). Some works by another brother, Pieter, may be seen in the Dulwich Gallery.

1346. WINTER SCENE.

Hendrik van Avercamp (Dutch: 1585–1663). *Octagon Room.*

A characteristically animated work by "the Mute of Kampen" (Stomme van Kampen), as this painter was called on account of his taciturnity.

1347. FARMYARD SCENE.

Isaak van Ostade (Dutch : 1621–1649). *See under* 847, p. 541. *Octagon Room.*

The crisp touch and golden light in this Cuyplike picture will please all lovers of Dutch art.

1348. LANDSCAPE WITH GOAT AND KID.

Adrian van de Velde (Dutch : 1635–1672). *See under* 867, p. 546. *Octagon Room.*

1349, 1350. STUDIES OF LIONS.

Sir E. Landseer, R.A. (British : 1802–1873). *See under* 409, p. 327. *Room XIX.*

Studies made in the Zoological Gardens by the artist to aid him in modelling his lions for the Nelson monument in Trafalgar Square. They were presented by him to his old friend, Mr. T. H. Hills,[1] by whom they were bequeathed to the nation.

1351. DOOR OF A VILLAGE INN.

George Morland (British : 1763–1804). *See under* 1030, p. 591. *Room XIX.*

1352. LANDSCAPE.

F. de Moucheron (Dutch : 1633–1686). *Octagon Room.*

The signature of the artist is on the cornice of one of the buildings. Possibly Lingelbach (see 837, p. 539), who often worked with Moucheron, painted the figures.

[1] It is interesting to read the following letter from Sir Edwin, which accompanied the gift of the studies to Mr. Hills : "St. John's Wood Road, N.W., March 11, 1869.—Dear Hills,—I know you like water better than oil. In spite of your love of paper-staining, I venture to beg your acceptance of oil studies, which you will receive as old friends from the Zoo ! In some respects they will recall the interest you took in my labours for the Nelson lions, and I hope will always remind you of my admiration for your kindly nature, both to man and beast, to say nothing of my endless obligations to your unceasing desire to aid a poor old man nearly used up.—Dear T. H. H., ever sincerely yours, E. LANDSEER."

1353. LANDSCAPE WITH SATYRS.

Martin Ryckhaert (Flemish: 1587–1631). *Octagon Room.*

Martin Ryckhaert was a son of the elder, and brother of the younger, David Ryckhaert. He studied, and for some years practised his art, in Italy.

1354. SIR ALEXANDER COCKBURN.

Unknown (British School: 18th Century). *Room XVI.*

Sir Alexander Cockburn, of Langton, 4th Baronet, was second son of Sir Archibald Cockburn (2nd Baronet) and his wife, Lady Mary Campbell, daughter of the first Earl of Breadalbane.

1355. DR. COCKBURN.

Unknown (British School: 18th Century). *Room XVII.*

Brother of Sir Alexander Cockburn, 4th Baronet (see 1354).

1356. WILLIAM COCKBURN.

Unknown (British School: 18th Century). *Room XVI.*

William Cockburn of Ayton was the second son of Sir Alexander Cockburn, the 4th Baronet (1354). He was the father—by his cousin Frances, daughter of James Cockburn, M.D., of Jamaica—of Sir James, the 6th Baronet (1359).

1357. LADY STEWART, OF ALLANBANK.

Unknown (British School: 18th Century). *Room XVII.*

Daughter of Sir Alexander Cockburn (1354).

1358. SIR JOHN STEWART, OF ALLANBANK, BART.

Unknown (British School: 18th Century). *Room XVII.*

Husband of Lady Stewart (1357).

1359. SIR JAMES COCKBURN, BART.

Unknown (British School: 18th Century). *Room XVI.*

The Lady Cockburn of Reynolds's picture (1365) was the second wife of the Sir James Cockburn of this picture. Sir

James (who wears on his breast the Order of the Thistle), the 6th Baronet, was only son of William Cockburn (1356), and grandson of Sir Alexander Cockburn, 4th Baronet (1354). He was born in 1731; succeeded his cousin, in 1745, as 6th Baronet; was M.P. for Peebles in 1762; and died in 1804. He is seen again in the charming picture by Zoffany (1371), watching the gambols of a spaniel with his little daughter, one of the three by his first wife (a Miss Douglas, died 1766)—possibly the one whose son in later years married a niece of Sir Joshua Reynolds's niece and heiress, the beautiful Mary Palmer, Marchioness of Thomond.

1360. SIR T. LYTTELTON, BART.

Richard Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVII.*

Sir Thomas Lyttelton, of Hagley, Bart., M.P., was the father of George, the first Lord Lyttelton, and of Mrs. Ayscough (1363).

1361. SIR RICHARD LYTTELTON, K.C.B.

Pompeo Girolamo Battoni (Italian: 1708–1787). *Room XVI.*

Battoni, the son of a goldsmith at Lucca, was one of the fleeting glories of a dark age in Italian art. He painted many subject pictures, but most excelled in portraiture. He is said to have painted more crowned heads than any artist who ever lived.

Sir Richard Lyttelton was the fourth son of Sir Thomas Lyttelton, Bart., younger brother of the first Lord Lyttelton, the statesman and man of letters, and uncle to the Lady Cockburn of Reynolds's picture (1365). Sir Richard wears the Ribbon and Grand Cross of the Bath. He was Master of the Jewel Office.

1362. THOMAS, SECOND LORD LYTTELTON.

Richard Brompton (British: died 1782). *Room XIV.*

Brompton was an English portrait painter who pursued his studies in Italy. At Rome he was introduced to the Earl of Northampton, whom he accompanied to Venice when that nobleman was appointed Ambassador to the Republic. There Brompton painted a portrait

group of the Duke of York and several English gentlemen on their travels. The exhibition of this picture brought the artist into notice as a portrait painter; but owing, it is said, to extravagant habits, he fell into debt, and was only released from prison by the intervention of the Empress of Russia. She invited him to St. Petersburg, where he practised his profession for some time, and died in 1782.

Thomas, second Lord Lyttelton, with whom the peerage expired in 1779, was the son of the statesman and poet, and cousin of the Lady Cockburn of Reynolds's picture (1365). The young man's countenance shows all the vacuity and weakness of character to be expected of "Wild Thomas Lyttelton," and one recalls with amusement before this picture the anecdote of his insolent staring at Lady Archer, the "Lamp of Beauty." Her ladyship sat one evening at the Coterie, in all the colours of the rainbow, the red predominating on her cheek. His lordship, "with vine-leaves in his hair," stood fixedly surveying her for some time. "Why?" she asked at last. "I've been trying," he explained, "to find out what you look like. Now I know. It's a drunken peacock!" The "peacock" responded shrilly, and his lordship clinched the argument by flinging the contents of his wine-glass in her face. Out of all that select company the only man in it interfered. He was William Combe, the future author of *Dr. Syntax*, and he eliminated the offender, who took it "lying down," however; there was no duel (*Pall Mall Gazette*, 12th August 1892).

1363. MRS. AYSCOUGH.

Unknown (British School: 18th Century). *Room XVI.*

This lady was Anne, the sister of George, first Lord Lyttelton, and daughter of Sir Thomas Lyttelton (1360). She married Dr. Ayscough (1364), and was the mother of Captain Ayscough (1373) and Lady Cockburn (1365).

1364. THE SONS OF FREDERICK PRINCE OF WALES (1748), WITH THEIR TUTOR.

Richard Wilson, R.A. (British: 1714–1782). *See under* 108, p. 181. *Room XVI.*

An early work by Wilson, who, before he took to landscape-painting, had achieved some eminence as a portrait painter.

On the sofa are the two royal pupils: Prince George (afterwards King George III.) in light gray, and Edward Duke of York (who died young) in blue and gold. Standing severely and respectfully apart from the boys, is their tutor, Dr. Francis Ayscough, Dean of Bristol. The picture is one of a series of family-portraits—of the Ayscoughs, Lytteltons, Cockburns, Hamiltons — recently bequeathed to the National Gallery. We may trace some of the family history in other pictures of the series. This Dr. Ayscough had, while at Oxford, been tutor to the first Lord Lyttelton, whose sister he married (see 1363). Their daughter was the Lady Cockburn of Reynolds's great picture (see 1365). Dr. Ayscough (1700-1766) was subsequently nominated to the see of Llandaff, but died before the preferment had been confirmed.

1365. LADY COCKBURN AND HER CHILDREN.

Sir Joshua Reynolds, P.R.A. (British: 1723–1792).
See under 79, p. 158. *Room XVI.*

Lady Cockburn was the second wife (married July 10, 1769) of the Sir James Cockburn whose portrait hangs above (1359). She was a Miss Augusta Anne Ayscough, niece of George, Lord Lyttelton, and daughter of the Very Rev. Francis Ayscough, Dean of Bristol (1364), of that fine old family—variously spelt Ascough, Ayscoghe, Aiscough, and Askew—which has given so many sheriffs to Lincolnshire, and a Protestant martyr, Anne Askew, to the tortures of Smithfield. Portraits of several members of the Ayscough family hang in this room. The three children represented in this picture are (1) James, who is kneeling. He was born 1771, and died 1852. His portrait figures later on (1366 and 1367). He was eventually 7th Baronet, and father of the Marianna Augusta, Lady Hamilton, who bequeathed this picture, with many other family portraits, to the nation. Her own portrait is to be seen in Room XIX. (1369 and 1370). (2) George, who has climbed up his mother's back and looks over her shoulder. He was born 1772, and died 1858. He was eventually the 8th Baronet, and a distinguished admiral. His portrait hangs in the East Vestibule (1372). (3) William, who is lying in his mother's lap. He was eventually the 9th Baronet, and Dean of York; his first wife was Elizabeth, daughter of Sir Robert Peel.

This magnificent picture—one of the best-preserved and most characteristic examples of the master—was commenced by Sir Joshua, according to a note in his diary, in 1773; exhibited in 1774 among thirteen other pictures (one of which was the large canvas, now near it, of "Three Ladies Adorning a Term of Hymen with Flowers"); and afterwards engraved under the title of "Cornelia and her Children." As a proof of the appreciation of the work by Sir Joshua's contemporaries, we are told that when this picture was brought into the Great Room to be hung, all the painters clapped their hands in salutation of its power; while the seal of the artist's own approval is to be found in his name, inscribed at full length, together with the date, on the hem of the lady's garment: the only two pictures thus honoured by him being this one and his portrait of Mrs. Siddons. "I shall be handed down to posterity," remarked Sir Joshua to his sitter, "on the hem of your ladyship's garment." The macaw, on the right, was a pet of Sir Joshua's, who introduced it into more than one of his pictures.[1]

1366. SIR JAMES COCKBURN, 7TH BARONET.

A. W. Devis (British: 1763–1822). *Room XIX.*

Arthur William Devis, after studying in the Royal Academy Schools (where he attracted the attention of Sir Joshua Reynolds), entered the service of the East India Company as draughtsman. He was wrecked on the *Antelope*, and after many hardships settled in Bengal. In 1795 he returned to England and devoted himself to historical art and portraiture.

Sir James Cockburn, G.C.H., the 7th Baronet, was a major-general in the army. He is here shown in a dark-blue uniform, with white facings and epaulettes. He figures as a baby in the group of "Lady Cockburn and her Children" (XVI. 1365); and another portrait of him in regimentals hangs in this room (1367).

[1] In Northcote's *Life of Reynolds* (i. 252) a curious story is told of an experiment which Sir Joshua was fond of trying with the macaw, before Burke and Johnson and Goldsmith and others of his friends. Northcote, who was living in Sir Joshua's house as his pupil, had painted a likeness of a housemaid who was a great enemy of the macaw. Whenever the bird saw this particular picture, he flew at it in a rage; but of any other portrait he would take no notice whatever. Sir Joshua observed that it was almost as extraordinary an instance as the old story of the bunch of grapes which deceived the birds, saying, "that birds and beasts were as good judges of pictures as men are."

1367. SIR JAMES COCKBURN, 7TH BARONET.

Andrew Morton (British: 1802–1845). *Room XIX.*

Morton was born in 1802 at Newcastle-on-Tyne. He came to London and entered the schools of the Royal Academy, where in due course he obtained a prize. Having followed the practice of a portrait-painter, he attracted the notice of the Royal Family, from whom he received several commissions, and William IV. sat to him for a portrait which is now in Greenwich Hospital.

For Sir James Cockburn, see under 1366, p. 750. Here he wears the full-dress military uniform of a general officer in Her present Majesty's service, and is decorated with the Star of the Guelphic, and Badge of the Nova Scotia, Order.

1368. THE HON. MARIANNA DEVEREUX, LADY COCKBURN.

Andrew Morton (British: 1802–1845). *See under* last picture. *Room XIX.*

This lady was the wife of Sir James Cockburn, the 7th Baronet (1367). She was daughter of George, 18th Viscount Hereford, and Marianna, only daughter and heiress of George Devereux, Esq., of Tregoyd, Co. Brecon. The costume is interesting from its quaintness and elaborate detail, and there is much sweetness of expression in the elderly face. She died in 1847. Her daughter, the donor to the nation of this collection of family portraits, is twice represented (1369 and 1370).

1369. MARIANNA AUGUSTA COCKBURN.

A. W. Devis (British: 1763–1822). *See under* 1366, p. 750. *Room XIX.*

This is a youthful portrait of the Lady Hamilton who bequeathed her collection of family portraits to the nation. Here we see her as a graceful child, her eyes and cheeks aglow with animation, playing with a white kid among the heather. She was the daughter of Sir James Cockburn, the 7th Baronet (1367), and the Hon. Marianna Devereux (1368). The other portrait of her (1370) was painted shortly after her marriage in 1834 to Sir John Hamilton.

1370. MARIANNA AUGUSTA, LADY HAMILTON.

Andrew Morton (British: 1802–1845). *See under* 1367, p. 751. *Room XIX.*

See under 1369, an earlier portrait of the same lady. The style of hair and of dress here are those familiar to us in portraits of Queen Victoria at about the time of her accession.

1371. SIR JAMES COCKBURN AND HIS DAUGHTER.

Johann Zoffany, R.A. (British: 1733–1810). *See under* 1197, p. 676. *Room XVI.*

See under 1359. Sir James wears on his breast the badge of the Order of the Thistle.

1372. ADMIRAL SIR GEORGE COCKBURN, G.C.B.

John J. Halls (British: about 1775–1825). *East Vestibule.*

The Right Hon. Sir George Cockburn, G.C.B., Admiral of the Fleet,—a brother of Sir James Cockburn, 7th Baronet (1366 and 1367),—was First Lord of the Admiralty from 1818 to 1830, and from 1841 to 1846. He was engaged in the war of 1812 with the U.S.A., where he sacked and burned many towns along the shores of Chesapeake Bay; the flaming ruins in the background may commemorate one of these—possibly Hampton, whose long and determined resistance met with proportionate vengeance. A portrait of the admiral as a baby appears in Sir Joshua Reynolds's group of "Lady Cockburn and her Children" (XVI. 1365, p. 749). This picture was a presentation portrait: a framed and illuminated list of the subscribers hangs in Room B (see p. 83). Among the subscribers was an Admiral Ayscough.

1373. CAPTAIN G. E. AYSCOUGH.

Unknown (British School: 18th Century). *Room XVI.*

George Edward Ayscough was the son of Dr. Ayscough (1364, p. 748) and his wife Anne Lyttelton (1363, p. 748), and brother of the Lady Cockburn of Reynolds's picture (1365). He was a captain in the Guards, and the author of a version

of *Semiramis*, for which Sheridan provided an epilogue, and which obtained some success at Drury Lane. He also edited the works of his uncle, the poet and statesman, George, first Lord Lyttelton. A biographer of the time describes him, however, as "a fool of fashion." He died in 1779.

1374. HOGARTH'S SERVANTS.

William Hogarth (British: 1697–1764). *See under* 112, p. 187. *Room XVII.*

This composition is manifestly those "studies of servants" to which, in his "Anecdotes" of 1782 and 1785, Nichols refers as being then in the possession of the painter's widow.[1] After her death the work was sold as "Hogarth's Six Servants" for the modest sum of £5 : 15 : 6. "All the portraits are in excellent preservation, and admirably painted in that direct, dexterous, unlaboured, unhesitating manner which characterises Hogarth's best portrait work. In one or two of the faces there is a certain air of kinship, and it may well be that there is an actual relationship between some of the persons represented" (Mr. Austin Dobson in *The Illustrated London News*, July 2, 1892).

1375. CHRIST IN THE HOUSE OF MARTHA.

Velazquez (Spanish: 1599–1660). *See under* 197, p. 235. *Room XV.*

The scriptural motive is here entirely subordinated. In the background, seen through a window or square opening in the wall, is Christ with Martha and Mary, the former standing, the latter kneeling before Him. In the foreground is a vigorous presentment of a young kitchen-maid, and another more elderly servant.

1376. A DUEL IN THE PRADO (A SKETCH).

Velazquez (Spanish: 1599–1660). *See under* 197, p. 235. *Room XV.*

Note that some of the figures in the foreground closely resemble the group in "The Boar Hunt" (No. 197).

[1] "Some of his domestics had lived many years in his service—a circumstance that always reflects credit on a master. Of most of these he painted strong likenesses on a canvas, still in Mrs. Hogarth's possession."

1377. THE ADORATION OF THE SHEPHERDS.

Savoldo (Brescian: about 1485–1548). *See under* 1031, p. 592. *Room VII.*

1378. AN INTERIOR WITH FIGURES.

Jan Steen (Dutch: 1626–1679). *See under* 856, p. 544. *Octagon Room.*

An itinerant musician enters the kitchen in a village inn or country farmhouse, and salutes the buxom lady of the house with a fantastic gesture of courtesy. A flute sticks out of his pocket.

1379. THE RAT-CATCHER.

T. Woodward (British: 1801–1852). *Room XIX.*

1380. FRUIT AND FLOWER PIECE.

Jan Van Os (Dutch: 1744–1808). *See under* 1015, p. 586. *Octagon Room.*

1381. THE HOLY WOMEN AT THE SEPULCHRE.

Francesco Mantegna (Paduan: about 1470–1517). *See under* 639, p. 451. *Room VII.*

"On a platform of naked rock, before the mouth of a cave, lies the open sarcophagus of our Lord, with the angel seated upon its edge. At its further end stands Mary Magdalene, seen against the morning sky, looking wonderingly at the empty tomb, out of which the Angel demonstratively lifts an end of the shroud. Below, on the right, are the two other women, one of whom presses towards the platform. Beyond them a slender tree rises against the sky and hilly distance. In the foreground towards the left is a pool on which are two water-fowl, while a tortoise crawls towards it" (Official Catalogue).

1382. "SALVATOR MUNDI."

John Jackson, R.A. (British: 1778–1831). *See under* 124, p. 198. *Room XXI.*

1383. "LA JEUNE FEMME AU CLAVECIN."

Jan Vermeer, of Delft (Dutch: 1632–1675). *Room X.*

This picture formerly belonged to the celebrated French critic "Thoré" (who wrote under the name of "W. Bürger"), to whom belongs the credit of having rescued Vermeer from oblivion. He was famous in his own day, being one of the chiefs of the Delft Guild of Artists. But after his death his works were dispersed or destroyed or ascribed to Pieter de Hooch, who was probably his master, and his very existence was forgotten till "Bürger's" researches rehabilitated him. His works are very rare and costly.

Vermeer is supreme (says a writer in the *Times*, December 31, 1892) in his management of the play of light upon flat surfaces; his scheme of colour, generally of cool whites and blues, is delightful; and he has an extraordinary mastery of perspective. On the other hand his composition is often infantine, and in the National Gallery example it is conspicuously so, a square picture on the wall behind the girl's head interfering with her in the ugliest way. Another blemish is the Dutch cupid represented in that picture—a figure as clumsy and ill-imagined as the Dutchmen's mythological subjects always were. But in spite of this the example is highly characteristic, and is well worthy of a place in the national collection. It is in exquisite condition, and it has a very complete history, Bürger having traced it back, through the Solly and Danser-Nyman collections, to an anonymous sale catalogue of 1714.

1384. VIEW IN HAMPSHIRE.

P. Nasmyth (British: 1786–1831). *See under* 380, p. 312. *Room XIX.*

1385. ESMOND KNIGHTED BY BEATRIX.

A. L. Egg, R.A. (British: 1816–1863). *See under* 444, p. 347. *Room XIX.*

A scene from Thackeray's *Esmond* (Book ii. ch. 15), not in all respects closely followed by the painter. "The tables of the dining-room were laid out for a great entertainment; and the ladies were in gala dresses—my Lady of Chelsey in her highest tour, my Lady Viscountess out of black, and looking fair and happy *à ravir*; and the Maid of Honour attired

with that splendour which naturally distinguished her, and wearing on her beautiful breast the French officer's star, which Frank had sent home after Ramillies. 'You see, 'tis a gala day with us,' says she, glancing down to the star complacently, 'and we have our orders on. Does not mamma look charming? 'Twas I dressed her!' Indeed, Esmond's dear mistress, blushing as he looked at her, with her beautiful fair hair, and an elegant dress, according to the *mode*, appeared to have the shape and complexion of a girl of twenty. On the table was a fine sword, with a red velvet scabbard, and a beautiful chased-silver handle, with a blue riband for a sword-knot. 'What is this?' says the captain, going up to look at this pretty piece. Mrs. Beatrix advanced towards it. 'Kneel down,' says she; 'we dub you our knight with this,' and she waved the sword over his head. 'My Lady Dowager hath given the sword; and I give the riband, and mamma hath sewn on the fringe.'"

1386. SOLDIERS QUARRELLING OVER THEIR BOOTY.

W. C. Duyster (Dutch: early 17th century). *Octagon.*

This and the following picture are by one of the rarest of the Dutch masters—William Corneliez Duyster. They were acquired from a family in whose possession they have been ever since they were brought over to this country by an officer in the army of William III. The fine execution and brilliant condition of the pictures make them decidedly attractive. They are both signed; in this one the signature is on a box in the foreground; in the following picture it will be found on the border of the beautifully-painted table-cloth.

1387. PLAYERS AT TRIC-TRAC.

W. C. Duyster (Dutch: early 17th century).

1388. THE CAST SHOE.

G. H. Mason, A.R.A. (British: 1818–1872). *Room XXI.*

George Hemming Mason was born at Wetley in Staffordshire. He was intended for the medical profession; but in 1844 he abandoned it for art, and went to study in Rome, where he settled for some years. His first picture, exhibited at the Academy in 1857, was "Ploughing in the Campagna." In that year he returned to England

and married, and the subjects of his pictures henceforward were all taken from the neighbourhood of his Staffordshire home. In 1865 he settled in Hammersmith. In 1868 he was elected A.R.A. Throughout life he suffered from weak health, "and this almost seems as if it had evoked in his work a singular sentiment for a quiet kind of poetic beauty, which a painter in rude health could perhaps not have produced." He died at the age of fifty-four of heart disease. "If he could only put what he knew into a healthy body with young eyes, he would paint"—(so he said a few months before his death)—"the best pictures ever seen!" (Mr. G. D. Leslie's *Our River*, where some further personal recollections of the painter will be found).

"The trivial may minister to the sublime," was a saying of the French painter Millet, and it is eminently applicable to the works both of Mason and of his contemporary, Walker (see p. 681). Mason's works, "while they have a truthfulness of feeling, characteristic of the life of rural England in its most straightforward simplicity, combine with it an idealism which renders them, while perfectly true, yet perfectly idyllic. Painting the commons, fields, and country roads of our native country, with their primitive peasant groups, he is yet able to appeal to the most poetical feeling of the mind. His art has exquisite qualities of pastoral rest and beauty; his subjects have a pathetic tenderness, a sense of sweetness and sadness, quite peculiar and original to himself." These qualities are well represented in this simple, yet pathetic, picture of "the gray horse, tired and old, stumbling patiently up the ridge of the common" (see Wedmore's *Studies in English Art*, and Redgrave's *Century of Painters*).

1389. CHILSTON LANE, TORQUAY.

George B. Willcock (British: 1811–1852). *Room XIX.*

This painter exhibited at the Academy from 1846 to 1851. His work somewhat resembles Constable, and pictures by him sometimes pass under that name.

1390. A SEA-PIECE.

Ruysdael (Dutch: 1628–1682). *See under* 627, p. 445. *Room X.*

An excellent example of Ruysdael's sea-pieces, in which he was not surpassed by any painter of the time. The view

represented is the shore at Scheveningen. This picture, for which 2200 guineas have been paid by the nation, changed hands in 1872 for £68 as one of a pair!

1391. THE HARBOUR OF REFUGE.

Frederick Walker, A.R.A. (British: 1840–1875). *See under* 1209, p. 681.

This celebrated picture was exhibited at the Academy in 1872, and was bought by Mr. Agnew, by whom it has now been presented to the Nation. In "The Vagrants" the artist shows us the poetry of labour; here the subject is Repose. "The pathos is the simple pathos of age rightly rendered and contrasted with the energy and grace of youth. Nothing from the design lives longer in the memory than the expanse of daisied lawn, where each separate flower seems to have had, in the vision of the painter, its distinct youth, and where the vivid green of the grass overpowers the sunlight with its brightness. There is no story to tell, and yet the scene has so possessed the painter that the picture is almost passionate in its utterance. He has so dwelt upon the image of contrasted youth and age that every simple fact seems to keep and mark its pathos. It is expressed with an impartial hand in the full spring blossoms and the waning light, no less than in the two figures, a young girl and a tottering woman, who descend the old stone steps; and it is marked again in the flowers on the lawn not yet overtaken by the scythe of the mower, and in the groups of aged people who dream beneath the trees" (Comyns Carr: *Essay on Walker*).

The poetic conception of the picture is so deep that its pathos grows upon the spectator the more he studies it, and it is not surprising that other critics have seen a yet more tragic spirit in "The Harbour of Refuge." "It is difficult," writes Mr. J. E. Hodgson, R.A., "to fathom its meaning completely; it has a grim, fantastic weirdness which has something sardonic about it. The old pensioners are sitting on a seat in the centre; near them a stone statue cuts out clear against the golden sky, as though to contrast its endurance with the paltry tenure of life; a mower—a wild, almost unearthly figure, like his prototype whose name is Death—is swinging a scythe at arm's length, and in the foreground a young girl is leading an old woman who is bent down as though by a weight on her

shoulders—a weight which Walker, no doubt, intended to be a spiritual one. The young girl's face is the riddle of the picture. Why he has given her that strange, uncanny face, with great eyes staring into vacancy, is not by any means easy to understand." A sombre clue is suggested by another critic. "The old courtyard is the world, with its order statue-fixed; its types of unlovely and ignoble age alone seem to survive; the young must live in solitude and perish in suffering; for now the painter's self looks from the drooping face of the fair girl who will so soon meet the ominous grim mower." The picture was exhibited in 1872. Three years later the painter died of consumption.

So much for the sentiment of the picture. The actual scene depicted is the Jesus Hospital, or almshouse, at Bray, near Maidenhead. Walker "took some liberties with the garden," Mr. Leslie tells us, "making it a lawn in order to introduce the poetic picture of the mower; he also made a raised terrace round the sides of the square. In reality the centre is merely four sunk beds of flowers and kitchen plants, with a sheltered seat and pump in the middle, where Walker introduced a sculptured figure. The row of poplars behind the quadrangle he left out, as it would have cut up the light of the evening sky too much. All the rest of the scene is most truthfully rendered from nature" (*Our River*, p. 62).

PICTURES ON LOAN

AND OTHER ITEMS NOT NUMBERED

On the staircase above the Entrance Vestibule.

LANDSCAPES WITH FIGURES.

Gaspar Poussin (French: 1613–1675). *See under* 31, p. 122.

In Room III. –Lent by Mr. Henry Willett.

GIOVANNA (DEGLI ALBIZI), WIFE OF LORENZO DE TORNABUONI.

Domenico Ghirlandajo (Florentine: 1449–1494). *See under* 1230, p. 695.

The inscription (dated 1488) pays a pretty compliment to the sitter, "If art could but paint the manners and the mind, then would this picture be the most beautiful in the world."

The picture in question is probably the original portrait by Domenico Ghirlandajo for the figure of the lady, who appears three times in the above-mentioned frescoes. They were executed for Giovanni Tornabuoni (father of Lorenzo), and were completed in 1490. The lady is popularly known as

"Ginerva da Benci," by which name Longfellow refers to her in one of his posthumous poems—

> And lo! the lovely Benci | Across my troubled sight,
> Glides, with folded hands, | A splendid vision.

Giovanni's only married son was Lorenzo, and it is likely enough that Lorenzo's wife should have been introduced into the frescoes. In the Louvre there are two frescoes, attributed to Botticelli, which were taken from a house at Fiesole, formerly the residence of Lorenzo Tornabuoni. The first of these frescoes is a portrait of the husband, Lorenzo, receiving the Sciences; the latter of his wife, Giovanna, receiving the Graces. In that fresco she is wearing the coral necklace which hangs on the wall in this picture.

In Room XI.—Lent by the Duke of Norfolk.

CHRISTINA OF DENMARK, DUCHESS OF MILAN.

Hans Holbein, the younger (German: 1497–1543).
See under 1314, p. 725.

Amongst Holbein's duties as painter to Henry VIII. was that of taking portraits of the ladies to whom he proposed in turn to wed. After the death of Jane Seymour, the first favourite was the lady before us—"Christina of Denmark, the young relict of the Duke of Milan, and the niece of the emperor. The duchess was tall, handsome, and though a widow, not more than sixteen." Holbein was despatched to paint her portrait, and she gave him a sitting—of three hours only—at Brussels. The portrait, it would seem, did not make the king and his minister less anxious for the match—which, however, was broken off, it will be remembered, after long negotiations, by the hostility of the emperor. The duchess, in spite of her tender years, seems—and the picture does not belie the supposition—to have had a character of her own. The story of her reply "that she had but one head, but that if she had two, one should be at the service of his Majesty," is, indeed, now discredited; but her actual answer, "You know I am the emperor's poor servant, and must follow his pleasure," was, in the light of subsequent events, equally to the point. The English Ambassador specially reported "her honest

countenance and the few words she wisely spoke" (see Froude's *History of England*, ch. xv.)

In Room XVI.—Lent by the Dilettanti Society.

HIS OWN PORTRAIT WHEN FORTY-THREE (1716).

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158.

In Room XVII.—Lent by Miss Sealy.

A GARDEN PARTY.

Attributed to Hogarth. *See under* 112, p. 187.

Lent by the Dilettanti Society.[1]

PORTRAITS OF MEMBERS OF THE SOCIETY.

Sir J. Reynolds, P.R.A. (British: 1723–1792). *See under* 79, p. 158.

In 1734, "some gentlemen who had travelled in Italy, desirous of encouraging at home a taste for those objects which had contributed so much to their entertainment abroad, formed themselves into a society under the name of *The Dilettanti*, and agreed upon such resolutions as they thought necessary to keep up the spirit of the scheme." The name "Dilettante" has fallen into disrepute since the Society was founded, and come to mean little more than a trifler. But these Dilettanti were amateurs and connoisseurs in the old sense of both terms,—men, that is to say, who loved the arts and knew about them, and had in some ways serious purpose in promoting them. They established art-studentships, and it was largely through their influence and patronage that the Royal Academy came to be founded. They sent out archæological expeditions and undertook the publication of learned works. Thus in 1775-1776—a year before these portraits were painted—the Society published some *Travels in Asia Minor and in Greece*, undertaken by Dr. Chandler at a cost to them of £2500. For "dilettanti" of a less serious kind Reynolds had scant courtesy—

> When they talk'd of their Raffaelles, Correggios, and stuff,
> He shifted his trumpet, and only took snuff.

[1] These pictures, which had hung for some years in the West Vestibule, were removed while this edition was passing through the press.

But he was painter to this Dilettanti Society, and his two portraits of its members in this room prove his sympathy with their characters and objects. The way in which the Society raised funds for its costly undertakings shows the good-fellowship that prevailed among its members. There were ordinary subscriptions and also fines paid by members "on increase of income by inheritance, legacy, marriage, or preferment." At the time when these portraits were taken the Society had rooms at the "Star and Garter" in Pall Mall, and it is at one of its meetings there, held to examine curiosities (gems, they seem in this cast to be) and discuss points of connoisseurship, that we must suppose the scene before us to be laid.

The members of the Society represented in the picture on the left-hand wall facing us are (beginning with the head lowest on the left): (1) Sir Watkin Williams Wynn, Bart., M.P., well known in his day for his benevolence, patriotism, and upright character; (2) above him, Sir John Taylor, Bart., F.R.S.; (3) lower down again, Stephen Payne Gallwey, Esq.; (4) below in the centre Sir William Hamilton; (5) above him, holding up a glass, Richard Thompson, Esq.; (6) above to the extreme right, W. Spencer Stanhope, Esq.; and below, (7) John Lewin Smith, Esq. The most distinguished of the party is Sir William Hamilton, who was for many years British Ambassador at the Court of Naples, and who in 1782 married the beautiful Emma Lyon—whose portrait hangs in Room XVI.—312, p. 295. Amongst other books, he wrote several volumes on Etruscan antiquities, and Reynolds marks his speciality by placing an Etruscan vase before him.

In the picture on the right-hand wall facing us the members represented are (beginning with the head lowest on the left): (1) Lord Mulgrave, a naval officer, who in 1773 had published an account of his voyage to discover the North-West Passage; (2) above him, Lord Dundas; (3) lower down again, the Earl of Seaforth; (4) above him, Charles Francis Greville, Esq., M.P.; (5) a little higher again, John Charles Crowle, Esq., Secretary to the Society at the time; (6) below him, the Duke of Leeds; and (7) to the extreme right, Sir Joseph Banks, elected President of the Royal Society in 1777. A year later he was elected a member of "the club," in which connection Johnson speaks of him as "Banks the traveller, a very honourable accession." He had accompanied Captain Cook on his first voyage as naturalist; and had subsequently

equipped a vessel at his own expense to explore Iceland. He is further entitled to grateful memory as having bequeathed his library and collection to the British Museum.

In Room XVIII.

CONSTABLE'S PALETTE.

For Constable, see 130, p. 204. This palette was presented to the Gallery in 1887 by Miss Isabel Constable.

In Room XXII.

TURNER'S PALETTE.

This palette (according to the document affixed) was presented by Turner in 1824 to Mr. George Cobb, to whom also the note in Turner's handwriting was addressed.

In Room B.

SILHOUETTE OF TURNER.

Taken by stealth on board the *City of Canterbury* steamboat, September 23, 1838, when Turner was sixty-three. Turner once sat for his portrait in his youth (to Dance), but never afterwards. "If he had his portrait taken," he said, "people would never believe he painted his own pictures."

In East Basement.

MEN DESTROYED BY DRAGONS.

B. Sprangher (Flemish: 1546–1628).

Bartholomew Sprangher, born in Antwerp and trained in Italy, was the head of the colony of Flemish artists who settled at the Court of the Emperor Rudolph II. at Prague. He had previously been painter to the Pope Pius V., by whom he was employed to execute many large and important works. "We have some difficulty, now, in understanding the reputation which this artist undoubtedly enjoyed in his own time. In his works generally the mannerism of design and the eccentricity of the attitudes are enhanced by the bad taste of the colouring and total absence of colour" (WAUTERS: *The Flemish School*, p. 193).

SCULPTURES AND MARBLES

On the staircases, in the Entrance Hall, and elsewhere, are the following sculptures and marbles :—

BUST OF MANTEGNA.

After Sperandio.

This is a plaster cast from a bust of Mantegna, in the Mantegna Chapel, Basilica of St. Andrew, at Mantua. It was presented in 1883 by Mr. H. Vaughan.

SIR DAVID WILKIE, R.A. Statue, in marble, by Samuel Joseph. Presented to the National Gallery by an association of gentlemen in 1844.

THETIS AND HER NYMPHS, RISING FROM THE SEA, TO CONDOLE WITH ACHILLES ON THE LOSS OF PATROCLUS. Alto-rilievo in marble, by Thomas Banks, R.A. Presented to the National Gallery in 1845 by the sculptor's daughter, Mrs. Forster.

WILLIAM MULREADY, R.A. Bust, in marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1866.

BUST OF THOMAS STOTHARD, R.A., marble, by Henry Weekes, R.A. Presented by an association of gentlemen in 1868.

["What a venerable old man must Stothard have looked in his later years! The bust in the vestibule of the National Gallery is to my mind almost awe-striking. It is like Old Father Thames when seen from a point where the shaggy eyebrows drop over the deep-set eye" (*Letters of James Smethan*, 1891, p. 211).]

BUST OF MR. ROBERT VERNON, by W. Behnes. Presented to the National Gallery by Her Majesty the Queen, H.R.H. the Prince Consort, and the noblemen and gentlemen whose names are inscribed on the pedestal.

BUST OF NAPOLEON I., bronze. Bequeathed by P. C. Crespigny, Esq., in 1851.

BUST OF MR. WYNN ELLIS. Presented by his nephew, Mr. H. Churchill, in 1878.

BUST OF WILLIAM BEWICK the painter (1795-1866), by John Gibson, R.A. Bequeathed by his widow, Mrs. Bewick, in 1871.

Also the following marbles, which formed part of the Vernon Collection :—

1. HYLAS AND THE WATER NYMPHS. A group in marble, executed in Rome, by John Gibson, R.A., *b.* 1791, *d.* 1866.

2. Bust of the Marquis of Wellesley, Governor-General of India, by John Bacon, R.A., *b.* 1740, *d.* 1799.
3. Bust of Sir Walter Scott, Bart., by Sir Francis Chantrey, R.A., *b.* 1782, *d.* 1841.
4. Bust of the Right Honourable George Canning, after Nollekens, by E. H. Baily, R.A., *b.* 1788, *d.* 1867.
5. Bust of Sir Isaac Newton, after Roubilliac, by E. H. Baily, R.A.
6. Bust of Dr. Samuel Johnson, from a cast in the possession of the sculptor, by E. H. Baily, R.A.
7. Bust of the Duke of Wellington, after Nollekens, by E. H. Baily, R.A.

☞ *The Turner water-colours are in the East Basement, to which access is obtained by the staircase in the east corner of the Entrance Hall. In the West Basement are hung copies from the Old Masters, and water-colours by Cattermole, De Wint, and others.*

EAST BASEMENT—ROOM I.

This room is at present occupied by several pictures belonging to the National Portrait Gallery and temporarily deposited here. Descriptions of these are attached to the frames. There also hang in this room a few pictures belonging to the National Gallery, and included in the Numerical Catalogue.

EAST BASEMENT—ROOMS II., III., IV., AND V.

THE TURNER WATER-COLOUR COLLECTION

A catalogue of some of these drawings and sketches, "cast into progressive groups, with explanatory notes," has been written by Mr. Ruskin, and may be bought of the attendant in these rooms, or obtained from Mr. George Allen, Orpington (price 1s.)

"I wish you were near enough," wrote a devoted lover of the National Gallery to an artistic friend, "to go with me to

see Turner's sketches. They are very interesting and profitable. They confirm what I have long believed to be true that in preparing for painting the best way is not to paint finished things from nature, but to make slight, often symbolic, records, in abundance, of *facts*. There is scarcely an instance of a finished sketch of effect directly from nature in all Turner. Careful outlines, however, of places, with true position of everything marked down zealously and minutely; and generally very modest, almost timid in touch. I like the reverence this betrays. Some are slight, others hasty, for want of time; but all are full of tender, reverential feeling. The leaves from his sketch-books reveal to me how he lived, pencil in hand—every variation of coast-line, every heave of the vessels he saw; every pulley, and block, and tackling; every utensil and costume; every fact of growth, time, place, and size. To me this spirit is wonderfully fascinating" (*Letters of James Smetham*, 1891, p. 71).

☞ *There is no direct communication open to the public between the East Basement and the West. The visitor must, therefore, retrace his steps up to the Entrance Vestibule, and then descend the steps to the West Basement.*

WEST BASEMENT

COPIES FROM OLD MASTERS, &c.

In the "Savile Room" in this basement are hung three collections of Copies from Old Masters.

I.—*VELAZQUEZ*

The first collection is of fifty-nine copies in oil-colour, on a reduced scale, of pictures by Velazquez in the Prado Gallery, at Madrid, presented by Lord Savile. They were painted by Mr. Charles Maloney, an English gentleman who first went to Spain as an officer in the army of General Evans, and subsequently settled at Madrid, where he was a great favourite and well known, especially to the English Colony. The following are the subjects of these copies :—

1. The Adoration of the Magi.
2. The Crucifixion.
3. The Coronation of the Virgin.

4. St. Anthony visiting St. Pablo.
5. A Group of Rustics drinking (the picture known as "Los Borrachos").
6. The Forge of Vulcan.
7. The Surrender of Breda (the picture known as "Las Lanzas").
8. The Tapestry Fabric of St. Isabel at Madrid (the picture known as "Las Hilanderas").
9. Velazquez in his painting room, with various members of the Royal Family and their Attendants (the picture known as "Las Meninas").
10. "Mercury and Argus."
11. Equestrian Portrait of King Philip III.
12. Equestrian Portrait of Queen Margarita de Austria (wife of Philip III.)
13. Equestrian Portrait of King Philip IV.
14. Equestrian Portrait of Queen Isabel de Borbon (first wife of Philip IV.)
15. Equestrian Portrait of Prince Baltasar Carlos, as a child.
16. Equestrian Portrait of the Duke of Olivares.
17. Portrait of Philip IV. as a young man, in court dress.
18. Portrait of the Infanta of Spain, Doña Maria, Queen of Hungary (sister of Philip IV.)
19. Portrait of the Infante, Don Carlos, second son of Philip III., in court dress.
20. Portrait of King Philip IV. in hunting dress.
21. Portrait of the Infante, Don Fernando de Austria (brother of Philip IV.), in hunting dress.
22. Portrait of Prince Baltasar Carlos, at the age of six, in hunting dress.
23. Portrait of King Philip IV., at the age of fifty (?), clad in half armour.
24. Portrait of Doña Mariana de Austria (second wife of Philip IV.)
25. King Philip IV. kneeling at prayer.
26. Queen Mariana de Austria, second wife of Philip IV., kneeling at prayer.
27. Portrait of Prince Baltasar Carlos, son of Philip IV., at the age of fourteen, in court dress.
28. Portrait of the Infanta, Maria Teresa de Austria, daughter of Philip IV. and afterwards Queen of France.
29. Portrait (bust length) of the Cordovan poet, Don Luis de Góngora y Argote.
30. Portrait of Doña Juana Pacheco, wife of the author (bust length; in profile).
31. Portrait of a Girl (daughter of Velazquez?)
32. Portrait of a Girl (another daughter of Velazquez?)
33. Portrait of a middle-aged Lady (half length).
34. Portrait of Don Antonio Alonso Pimentel, ninth Count of Benaventi, Groom of the Bedchamber to King Philip IV.

35. Portrait of the Sculptor, Martinez Montanes (half length).
36. Portrait of Pablillos de Valladolid, a Jester of King Philip IV.
37. Portrait of Pernia, a Jester of King Philip IV. (commonly known as the portrait of "Barbarroja").
38. Portrait of a Jester of King Philip IV., nicknamed Don Juan de Austria.
39. Portrait of a Dwarf of King Philip IV., called "El Primo."
40. Portrait of a Dwarf of King Philip IV. (Sebastian de Morra?)
41. Portrait of Don Antonio, an English (?) Dwarf of King Philip IV. (with a mastiff).
42. The Boy of Vallecas.
43. The Idiot of Coria.
44. Æsop.
45. Menippus.
46. The God Mars.
47. Portrait of a Man (bust length).
48. Portrait of a Man (bust length).
49. Portrait of Alonso Martinez de Espinar, Groom of the Bedchamber to Prince Baltasar Carlos (bust length).
50. View in the Garden of the Villa Medici, Rome.
51. View in the Garden of the Villa Medici, Rome.
52. View of the "Calle de la Reina" in Aranjuez, with a Royal Cavalcade on the road.
53. Study of an old Man's head, in profile.
54. Study of an old Man's head (a smaller copy).
55. Portrait of Philip IV., in court dress.
56. Portrait of Prince Baltasar Carlos, as a child, in court dress.
57. A group of Figures, presumably painted by Velazquez, in the foreground of a "View of Zaragoza, by Juan Bautista Martinez del Mazo.
58. Another group of Figures in the same picture.
59. Portrait of Doña Mariana de Austria, second wife of Philip IV., dressed in mourning (now attributed to Juan B. M. del Mazo).

II.—*REMBRANDT*

The second collection (also presented by Lord Savile) consists of forty copies, painted in oil-colour, on a reduced scale, by Herr Paul Roemer, from pictures by Rembrandt in the Imperial Gallery of the Hermitage, St. Petersburg. The subjects are as follows:—

Enclosed in one Frame—

1. The Denial of St. Peter.
2. Portrait of Rembrandt's Mother; half length; seated, holding a book on her knees.
3. Portrait of Rembrandt's Mother; half length; seated.
4. Portrait of a young Warrior in armour.

5. Portrait of an aged Jew; half length; seated.
6. Portrait of a Man; half length; standing.
7. Portrait of a Woman; half length; seated.
8. Portrait of the Rabbi Manasseh ben Israel; seated.
9. A young female Servant, with a broom.
10. "Le Benedicite." (A Peasant family saying grace.)

Enclosed in one frame—

11. Abraham at Table with the Angels.
12. Jacob's elder Sons showing him Joseph's garment.
13. Potiphar's Wife accusing Joseph.
14. The Parable of the Labourers in the Vineyard.
15. The Incredulity of St. Thomas.
16. Portrait of Rembrandt's Mother; half length; seated.
17. Portrait of a young Jewess, crowned with flowers.
18. Portrait of a Turk; half length.
19. Portrait of a Man.
20. Portrait of a young Man, with long fair hair.
21. Portrait of a young Man, dressed in black.
22. Portrait of an old Man.

Enclosed in one Frame—

23. The Sacrifice of Abraham.
24. The Holy Family.
25. The Return of the Prodigal Son.
26. Danæ.
27. Portrait of an old Officer.
28. A young Girl at her Toilet.
29. Portrait of a Man.
30. Portrait of a Woman.
31. A Landscape; with figures representing the journey to Emmaus.
32. View on the Rhine.
33. The Toilet of a young Jewish Girl.

Enclosed in one Frame—

34. The Disgrace of Haman.
35. The Descent from the Cross.
36. Portrait of Lieven Willemszon van Copenol, the Calligrapher.
37. The Mother of Rembrandt; half length; seated.
38. Portrait of an aged Jew.
39. Portrait of an old Man.
40. A Nun teaching a Child to read.

III.—*LOAN FROM THE ARUNDEL SOCIETY*

The third collection consists of eighty-nine water-colour copies (lent by the Arundel Society)[1] from works by various

[1] Chromo-lithographs of most of these copies may be obtained at the Society's offices, 19 St. James's Street. Among works of illustration pro-

old masters. This collection will be found of great interest and value by students of early art, both Italian and Flemish. In the following list the artists represented are arranged alphabetically, with references to such of them as are also represented by original work in the National Gallery. After the title of each work are given the nature of the original from which the copy is made, and the place where the original is :—

ALBERTINELLI (see p. 452).
"The Visitation": picture, Uffizi, Florence.

ANGELICO, FRA. (p. 460).
"Christ and Magdalen": fresco, Convent of S. Marco, Florence.
"The Transfiguration": ,, ,, ,, ,,
"The Crucifixion": ,, ,, ,, ,,
"The Marys at the Sepulchre": fresco, Convent of S. Marco, Florence.
"Madonna and Child, etc.": fresco, Convent of S. Marco, Florence.
"Ordination of St. Stephen": fresco, Vatican, Rome.

AVANZI, JACOPO (Veronese: painted 1377).
"St. Lucy and her Judges": fresco, S. Antonio, Padua.

BARTOLOMMEO, FRA (Florentine: 1469-1517).
"Christ at Emmaus": fresco, S. Marco, Florence.
"Vision of St. Dominic": ,, ,, ,,
"Virgin and Child": ,, ,, ,,

BOTTICELLI (p. 594).
"Spring": picture, Belle Arti, Florence.

[The most probable explanation of the allegory is this:—The picture represents a masque or joust of Spring given by Giuliano de' Medici in honour of his mistress, "La Simonetta Vespucei," who is here repre-

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duced of late years, "the publications of the Arundel Society," says Mr. Ruskin, "hold the first rank in purpose and principle, having been from the beginning conducted by a council of gentlemen in the purest endeavour for public utility, and absolutely without taint of self-interest, or encumbrance of operation by personal or national jealousy. Failing often, as could not but be the case when their task was one of supreme difficulty, and before unattempted, they have yet on the whole been successful in producing the most instructive and historically valuable series of engravings that have ever been put within reach of the public. . . . I learned more from the Arundel copy than in the chapel itself; for the daily companionship with the engraving taught me subtleties in the composition which had escaped me in the multitudinous interest of visits to the actual fresco" (*Stones of Venice*, Travellers' edition, ii. 176; and *Ariadne Florentina*, Appendix, p. 246).

sented as Spring, Giuliano himself figuring as Mercury. In the centre is Venus with Cupid above her head, pointing an arrow at Giuliano. Shortly after the joust, Giuliano was murdered, and La Simonetta died. The death-like figure to the extreme left, breathing upon Spring, represents the premonition of these coming disasters. Simonetta was a favourite model of Botticelli's, the same slender and long-throated model appearing in many of his works, though sometimes spiritualised almost past recognition. (Cf. *Ariadne Florentina*, Appendix iv., and a sonnet by D. G. Rossetti describing this picture.)]

"Venus rising from the Sea": picture, Uffizi, Florence.

[For an interesting description and interpretation of this picture, see Pater's *Studies in the History of the Renaissance*: "The light is cold—mere sunless dawn; but a later painter would have cloyed you with sunshine; and you can see the better for that quietness in the morning air each long promontory as it slopes down to the water's edge. Men go forth to their labours until the evening; but she is awake before them, and you might think that the sorrow in her face was at the thought of the whole long day of love yet to come. An emblematical figure of the wind blows hard across the gray water, moving forward the dainty-tipped shell on which she sails, the sea 'showing his teeth' as it moves in their lines of foam, and sucking in one by one the falling roses. . . . What is unmistakable is the sadness with which Botticelli has conceived the Goddess of Pleasure as the depositary of a great power over the lives of men."]

CARPACCIO (p. 503).

"St. George baptizing the Princess": picture, S. Giorgio degli Schiavoni, Venice.

"St. Jerome in his Study": picture, S. Giorgione degli Schiavoni, Venice.

[See for full descriptions of these two pictures Ruskin's "St. Mark's Rest": *Shrine of the Slaves*, pp. 9, 10, 16, 21, 23.]

CAVALLINI, PIETRO (Florentine: died about 1364).

"Virgin and Child, etc.": fresco, lower church, S. Francesco, Assisi.

DÜRER, ALBERT (German: 1472-1528).

"St. John and St. Peter": picture, Pinakothek, Munich.

"St. Mark and St. Paul": ,, ,, ,,

"Adoration of the Trinity": picture, Belvedere, Vienna.

FOLIGNO, NICCOLÒ DA (p. 620).

"Virgin and Child, etc.": altar-piece, Gualdo Tadino, Umbria.

FORLI, MELOZZO DA (p 506).

"Pope Sixtus IV.": fresco, Vatican Gallery, Rome.

"Two Angels": fresco, Sacristy, St. Peter's, Rome.

FRANCESCA, PIERO DELLA (p. 424).

"The Resurrection": fresco, Palazzo Communale, Borgo San Sepolcro.

EYCK, VAN, The Brothers (p. 229).
"Adoration of the Lamb": altar-piece, Cathedral, Ghent.
Eight panels: from altar-piece, Museum, Berlin.
Six panels: ,, ,, ,,
Three panels: ,, Cathedral, Ghent.
"Adam and Eve": ,, Museum, Brussels.

GHIRLANDAJO, D. (p. 695).
"The Last Supper": fresco, Ognissanti, Florence.
"St. John Baptist": fresco, S. Maria Novella, Florence.
"Zacharias naming his son": fresco, S. Maria Novella, Florence.

[See for a criticism of Ghirlandajo's frescoes in this church, Ruskin's *Mornings in Florence*, pp. 25, 26.]

GIORGIONE (p. 265).
"Virgin and Child, etc.": altar-piece, Castelfranco.

[This, according to Mr. Ruskin, is one of the "two most perfect pictures in existence; alone in the world, as an imaginative representation of Christianity, with a monk and a soldier on either side, the soldier bearing the white cross of everlasting peace on the purple ground of former darkness": *Oxford Lecture*, reported in Cook's *Studies in Ruskin*, p. 251. For a further description of the picture, see *Stones of Venice*, Travellers' edition, ii. pp. 177-179.]

GIOTTO (p. 417).
"St. Francis and Honorius III.": fresco, upper church, Assisi.
"St. Francis preaching to the Birds": ,, ,, ,,

GOZZOLI (p. 273).
"Angels adoring": fresco, Riccardi Palace, Florence.
"Procession of the Kings": fresco, Riccardi Palace, Florence.
"St. Augustine lecturing": fresco, S. Agostino, S. Gimignano.
"Virgin and Child, etc.": altar-piece, monastery, S. Francesco, Montefalco.

HOLBEIN (p. 725).
The "Meier Madonna": picture, Palace Princess Charles, Darmstadt.

[This is a copy from the original, of which there is a celebrated replica at Dresden. "The received tradition respecting the Holbein Madonna is beautiful, and I believe the interpretation to be true. A father and a mother have prayed to her for the life of their sick child. She appears to them, her own Christ in her arms. She puts down her Christ beside them—takes their child into her arms instead. It lies down upon her bosom, and stretches its hand to its father and mother, saying farewell." —Ruskin's *On the Old Road*, i. pp. 234, 235.]

LIBRI, GIROLAMO DAI (p. 503).
"Virgin and Child, etc.": picture, S. Giorgio, Verona.

LIPPI, FRA FILIPPO (p. 464).
"Virgin and Child": picture, Uffizi, Florence.

[This is one of the four pictures selected by Mr. Ruskin for his series of "Lesson Photographs." See *Fors Clavigera*, 1875, pp. 307-310; 1876, p. 187.]

"Virgin and Child": picture, Belle Arti, Florence.

LIPPI, FILIPPINO (p. 280).
"Madonna and Child": fresco at Prato.
"Vision of St. Bernard": altar-piece, Badia, Florence.

LORENZETTI, PIETRO (p. 627).
"The Deposition": fresco, lower church, Assisi.

LORENZO, FIORENZO DI (p. 619).
"St. Bernardino": picture, Pinacoteca, Perugia.

MANTEGNA, A. (p. 267).
"Conversion of Hermogenes": fresco, Eremitani, Padua.
"St. James before Agrippa": ,, ,, ,,

MEISTER WILHELM (see p. 477).
"Virgin and Child": picture, collection Archbp. of Cologne.

MEMLINC (p. 476).
Panels from triptych, Hospital St. John, Bruges.
"Crucifixion": triptych, Lübeck Cathedral.

MEMMI, SIMONE (Sienese: born 1283).
"Annunciation": picture, Louvre, Paris.

MICHAEL ANGELO (p. 522).
"Delphic Sibyl": fresco, Sistine Chapel, Rome.
"Ezekiel": ,, ,, ,,
"Jeremiah": ,, ,, ,,

[For Mr. Ruskin's criticism of these frescoes, see (among other places) *Ariadne Florentina*, ch. iv.]

MONTAGNA (p. 526).
"St. John Baptist and St. Benedict": picture, SS. Nazzaro e Celso, Verona.
"SS. Nazzaro e Celso": picture, SS. Nazzaro e Celso, Verona.

PACCHIAROTTO (Sienese: born 1464, died after 1540).
"St. Catherine and St. Agnes": fresco, oratory of S. Catherine, Siena.

PERUGINO (p. 275).
"Adoration of the Magi": fresco, S. Maria de' Bianchi, Città della Pieve.
"Christ's Charge to Peter": fresco, Sistine Chapel, Rome.
"Crucifixion": fresco, S. Maria Maddalena de Pazzi, Florence.
"Martyrdom of St. Sebastian": fresco, chapel of convent at Panicale.
"Nativity and Adoration": fresco, S. Francesco del Monte, Perugia.
"The Transfiguration": fresco, Sala del Cambio, Perugia.

PINTURICCHIO (p. 481).
Interior of the Piccolomini Library at Siena.
"St. Catherine of Alexandria": fresco, Appartamenti Borgia, Vatican.
"Virgin in Glory": altar-piece at Monte Oliveto.

RAPHAEL (p. 660).
"Philosophy": fresco, in one of the Stanze, Vatican.
"Poetry": ,, ,, ,,
"Poets of Mt. Parnassus": ,, ,,
"St. Peter delivered from Prison": fresco, in one of the Stanze, Vatican.
"Theology": fresco, in one of the Stanze, Vatican.
"Justice": ,, ,, ,,

["These frescoes, in one of the chambers of the Vatican, are those by which, according to Mr. Ruskin (see above, p. 662), Raphael "wrote upon its walls the *Mene, Tekel, Upharsin* of the Arts of Christianity." See *Edinburgh Lectures on Architecture and Painting*, pp. 213, 214.]

"The Four Sibyls": fresco, S. Maria della Pace, Rome.

ROMAN WALL PAINTING.
"The Nursing of Bacchus": Farnesina Gardens, Rome.

SARTO, ANDREA DEL (p. 479).
"Birth of the Virgin": fresco, Annunziata, Florence.
"Procession of the Magi": ,, ,, ,,
"St. Filippo Benizzi": ,, ,, ,,

SIGNORELLI (p. 633).
"Scenes from Life of Moses": fresco, Sistine Chapel, Rome.
"Dante": fresco, cathedral, Orvieto.
"Virgil": ,, ,, ,,

[For a description of these frescoes see Bevir's *Visitor's Guide to Orvieto*, pp. 43, etc.]

SODOMA, IL (p. 644).
"Christ": fresco, convent S. Anna, near Siena.
"St. Benedict preaching": fresco, convent of Monte Oliveto.
"Swoon of St. Catherine": fresco, S. Domenico, Siena.
"Vision of St. Catherine": ,, ,, ,,

TITIAN (p. 91).
"St. Anthony of Padua": fresco, Scuola del Santo, Padua.

UNKNOWN PAINTER.
"Richard II. before the Madonna": picture, Wilton House.

VERONESE, PAOLO (p. 117).
"Justice": fresco, Villa Maser, near Venice.
"Temperance": fresco ,, ,,

[There is also a fourth collection of Copies from Old Masters in the possession of the National Gallery, but this is not at present exhibited. It consists of forty-five small water-colour copies, by the late W. West, from Old Masters, principally in the Prado Gallery at Madrid. The collection was presented in 1886 by Dr. E. J. Longton of Southport.]

In the "Henderson Room," opposite, are hung a series of twenty-three drawings by De Wint and ten by Cattermole, bequeathed to the National Gallery by the late Mr. John Henderson; seven crayon studies of landscape by Gainsborough, presented by Mr. Thomas Birch Wolfe; two drawings by Blake, presented by Mr. Geo. Thos. Saul; three Academy studies from life by Mulready, presented by the Society of Arts; a study of a human skull, and a sketch of a man's head, by Hogarth, presented by the Rev. J. Gibson; some drawings by David Cox, John Varley, and J. F. Lewis, bequeathed by Miss J. E. Gordon; Stothard's original sketches for "The Canterbury Pilgrims" (see p. 652), presented by Mr. H. Vaughan; a "Lake Scene" by W. J. Müller, bequeathed by Mr. Leonard S. Prattan; and "Rosa Triplex," three heads of Miss May Morris, by D. G. Rossetti (see p. 682), bequeathed by Mr. John James Lowndes.

APPENDIX I

INDEX LIST OF PAINTERS

With the Subjects of their Pictures.

In the following list all the painters represented in the National Gallery are enumerated. Painters only represented by pictures belonging to, but now removed from, the Gallery are not included. The painters are given in alphabetical order, and are cited by the names by which they are most commonly known. But where such names differ from the proper patronymics, the latter are also given, with references to the former. Similar double references are given in other cases where doubt is likely to arise.

In the case of names with the prefix "de" or "van," the painter should be looked for under the initial letter of his surname: *e.g.* "Van Dyck" under "Dyck," Van de Cappelle" under "Cappelle."

Pictures by *unknown* artists will be found under the schools to which they severally belong: "Dutch," "Florentine," etc.

In the case of painters represented by several pictures, the first reference after each name is to the page in the Handbook where some general account of the painter will be found. The references after each picture are (1) to the room in which it is at present hung (August 1, 1893), (2) to the official number on its frame, and (3) to the page in this Handbook where the picture is described.

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APPENDIX II

INDEX LIST OF PICTURES

In this Index all the pictures belonging to the National Gallery are enumerated in the order of the numbers given to them on the frames and in the Official Catalogues.

Following the title and painter of each picture, is a *reference* to the *page in this Handbook* on which the picture is described, as well as to the *room in the Gallery* in which it is at present hung (August 1, 1893).

Several pictures belonging to the National Gallery have, however, been *removed on loan* to other institutions (under a Treasury Minute, 1861, and the "National Gallery Loan Act," 1883). These pictures are distinguished in the Index by their titles being printed in *italics;* whilst the name of the institution, or (in the case of provincial galleries) the name of the town in which they are now to be seen, is stated in the fifth column. Several other pictures, though still retained in the National Gallery, are not at present hung in the public rooms: these pictures are referred to, in the "Room" column, as "Withdrawn."

In the next two columns, the manner and date of each picture's acquisition are given. The names are those of the persons from whom the pictures were purchased, or by whom they were given or bequeathed.

In the last column, the prices paid for all the purchased pictures are given. The dates of the appointment of successive Keepers or Directors are also given at their proper places in the Index, so that the curious reader may discover the use made by these officers of the funds at their disposal. It should, however, be remembered—as already stated (see pp. xv., 316)—that up to 1855 the responsibility for purchases rested rather with the Trustees and the Treasury than with the Keeper.

The following is a summary of the cost of the pictures purchased up to the present time: -

Purchased out of Parliamentary Grants.	£	s.	d.
38 pictures (Angerstein Collection)	57,000	0	0
31 ,, (Lombardi-Baldi ,,)	7,035	0	0
33 ,, (Beaucousin ,,)	9,205	3	0
77 ,, (Peel ,,)	75,000	0	0
347 ,, (Smaller Purchases)	288,643	15	5
2 ,, (Blenheim Collection)	87,500	0	0
3 ,, (Longford ,,)	25,000	0	0
531 pictures at a cost of .	£549,383	18	5

Purchased out of Private Bequests, etc.	£	s.	d.
31 pictures . . Clarke Fund	5,302	4	6
17 ,, . . Lewis ,,	6,118	10	0
20 ,, . . Walker ,,	9,957	10	0
11 ,, . . Wheeler ,,	2,940	0	0
Grant from Lewis Fund towards purchase of No. 1247 . .	151	10	0
Gifts for Longford Pictures .	30,000	0	0
79 pictures at a cost of . .	£54,469	14	6

It will be seen from this table that 610 pictures in all have been purchased at a total cost of £603,853 : 12 : 11, showing an average cost for each picture of nearly £995. *Pictures purchased out of private bequests* are distinguished in the following Index, from the others, by their prices being printed in *italics*.

A. Mr. Angerstein's Collection (38 pictures) was purchased in one lot for £57,000.

(1) Nos. 9, 35, and 62 were purchased together for £9000.

(2) Nos. 10 and 15 were purchased together for £11,500.

(3) Nos. 13 and 59 were purchased together for £7350.

(4) The Krüger Collection (64 pictures) was purchased in 1854 by, and on the responsibility of, the then Chancellor of the Exchequer (Mr. Gladstone), for £2800. Seventeen of them were originally hung in the Gallery; 10 were sent to Dublin; and the remaining 37 were sold at Christie's in 1857, and realised £249 : 8s., or £6 : 14s. each. Of the 17 originally hung in the gallery, all but 4 were weeded out in 1862, the rejected pictures being divided between Dublin and the Science and Art Department.

(5) Nos. 280, 285, and 286, together with five others deposited in the National Gallery of Ireland, and two which were sold at Christie's for £130 : 9s., were purchased from the Baron Galvagna, Venice, for £2189 : 16 : 10.

(6) The Lombardi-Baldi Collection (Florence), 31 pictures, was purchased in one lot for £7035.

(7) The Beaucousin Collection of 46 pictures (13 of which were not kept for the Gallery), was purchased at Paris in one lot for £9205 : 3 : 1.

(8) The Peel Collection of 77 pictures and 18 drawings was purchased in one lot for £75,000.

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P.=Purchased. G.=Given. B.=Bequeathed.	When	Price.
		Mr. William Seguier was appointed Keeper in 1824.					
1	Raising of Lazarus.	S. del Piombo	85	VII.	P. Angerstein . .	1824	A
2	Cephalus and Procris	Claude . .	87	XIV.	P. ,, . .	,,	,,
3	A Concert . .	*Sch. of* Titian	90	VII.	P. ,, . .	,,	,,
4	Holy Family . .	Titian . .	91	,,	B. Rev. W. H. Carr.	1831	
5	Seaport . . .	Claude . .	93	XIV.	P. Angerstein . .	1824	A
6	Cave of Adullam .	,, .	,,	,,	B. Rev. W. H. Carr.	1831	
7	Group of Heads .	*After* Correggio	94	Withdra'n	P. Angerstein . .	1824	A
8	Dream of Human Life	Michael Angelo	,,	I.	B. Rev. W. H. Carr.	1831	
9	"Domine quo vadis"	An. Carracci	95	XIII.	P. Hamlet . .	1826	(1)
10	Mercury, Venus, and Cupid	Correggio .	96	IX.	P. Ld. Londonderry.	1834	(2)
11	St. Jerome . .	Guido Reni .	98	XIII.	B. Rev. W. H. Carr.	1831	
12	Isaac and Rebecca.	Claude . .	,,	XIV.	P. Angerstein . .	1824	A
13	Holy Family . .	Murillo . .	105	XV.	P. Bulkeley Owen .	1837	(3)
14	Seaport . . .	Claude . .	107	XIV.	P. Angerstein . .	1824	A
15	"Ecce Homo!" .	Correggio .	108	IX.	P. Ld. Londonderry.	1834	(2)
16	St. George & Dragon	Tintoretto .	109	VII.	B. Rev. W. H. Carr.	1831	
17	Holy Family . .	A. del Sarto .	112	I.	B. ,, .	,,	

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
18	Christ and the Pharisees	B. Luini.	112	IX.	B. Rev. W. H. Carr.	1831	
19	Narcissus and Echo	Claude .	113	XIV.	G. Sir G. Beaumont .	1826	
20	Ippolito de' Medici and S. del Piombo	S. del Piombo	114	VII.	B. Rev. W. H. Carr.	1831	
21	Portrait of a Lady .	Allori .	115	I.	B. ,, .	,,	
22	Dead Christ . .	Guercino .	,,	XIII.	B. ,, .	,,	
23	La Vierge au Panier	Correggio .	116	IX.	P. M. Perrier .	1825	£3,800
24	Portrait of a Lady .	S. del Piombo	117	VII.	B. Rev. W. H. Carr.	1831	
25	St. John in the Wilderness	An. Carracci .	,,	XIII.	P. Angerstein . .	1824	A
26	St. Nicholas . .	P. Veronese .	,,	VII.	G. Brit. Inst. . .	1826	
27	Julius II. . .	Raphael .	118	VI.	P. Angerstein . .	1824	A
28	Susannah . .	L. Carracci .	119	XIII.	P. ,, . .	,,	,,
29	"Madonna del Gatto"	Baroccio .	120	,,	B. Rev. W. H. Carr.	1831	
30	St. Ursula . .	Claude . .	121	XIV.	P. Angerstein . .	1824	A
31	Sacrifice of Isaac .	G. Poussin .	122	,,	P. ,, . .	,,	,,
32	Rape of Ganymede	*Sch. of* Titian	124	VII.	P. ,, . .	,,	,,
33	Vision of St. Jerome	Parmigiano .	125	IX.	G. Brit. Inst. . .	1826	
34	Venus and Adonis .	Titian . .	126	VII.	P. Angerstein . .	1824	A
35	Bacchus & Ariadne	,, . .	,,	,,	P. Hamlet . .	1826	(1)
36	Land Storm . .	G. Poussin .	129	XIV.	P. Angerstein . .	1824	A
37	Group of Heads .	*Aft.* Correggio	130	Withdra'n	P. ,, . .	,,	,,
38	Rape of the Sabines	Rubens . .	,,	X.	P. ,, . .	,,	,,
39	Nursing of Bacchus	N. Poussin .	133	XIV.	B. G. J. Cholmondeley	1831	
40	Landscape: Phocion	,, .	135	,,	G. Sir G. Beaumont .	1826	
41	Death of Peter Martyr	*Asc. to* Cariani	136	Oct.	B. Rev. W. H. Carr.	1831	
42	Bacchanalian Scene	N. Poussin .	,,	XIV.	P. Angerstein . .	1824	A
43	Deposition . .	Rembrandt .	,,	XII.	G. Sir G. Beaumont .	1826	
44	Bleaching Ground .	T. Ruysdael .	137	Oct.	B. Ld. Farnborough .	1847	
[1] 44	*Charity* . .	Giulio Romano	..	S. Kens.	B. Rev. W. H. Carr.	1831	
45	Woman taken in Adultery	Rembrandt .	137	X.	P. Angerstein . .	1824	A
46	Blessings of Peace .	Rubens . .	140	X.	G. Lord Stafford .	1828	
47	Adoration of the Shepherds . .	Rembrandt .	141	,,	P. Angerstein . .	1824	A
48	Tobias & the Angel	Domenichino .	,,	XIII.	B. Rev. W. H. Carr.	1831	
49	Portrait of Rubens .	Van Dyck .	142	X.	P. Angerstein . .	1824	A
50	St. Ambrose and Theodosius	,, .	143	,,	P. ,, . .	,,	
51	Jew Merchant .	Rembrandt .	144	,,	G. Sir G. Beaumont .	1826	
52	Portrait of Gevartius	Van Dyck .	,,	,,	P. Angerstein . .	1824	A
53	Evening Landscape	Cuyp . .	145	,,	P. ,, . .	,,	,,
54	Woman Bathing .	Rembrandt .	147	XII.	B. Rev. W. H. Carr.	1831	
55	Death of Procris .	Claude . .	,,	XIV.	G. Sir G. Beaumont .	1826	
56	Landscape . .	An. Carracci .	148	XIII.	B. Rev. W. H. Carr.	1831	
57	St. Bavon . .	Rubens . .	,,	X.	B. ,, . .	,,	
58	Study of Trees .	Claude . .	,,	XIV.	G. Sir G. Beaumont .	1826	
59	The Brazen Serpent	Rubens . .	149	X.	P. Bulkeley Owen .	1837	(3)
60	*Tower of Babel* .	Leandro Bassano	..	Dublin	B. Col. Ollney . .	,,	
61	Landscape . .	Claude . .	149	XIV.	G. Sir G. Beaumont .	1826	
62	Bacchanalian Dance	N. Poussin .	150	,,	P. Hamlet . . .	,,	(1)
63	Landscape . .	An. Carracci .	,,	XIII.	B. Rev. W. H. Carr .	1831	
64	Return of the Ark .	S. Bourdon .	,,	XIV.	G. Sir G. Beaumont .	1826	
65	Cephalus & Aurora	N. Poussin .	151	,,	B. G. J. Cholmondeley	1831	
66	Landscape . .	Rubens . .	,,	X.	G. Sir G. Beaumont .	1826	
67	Holy Family . .	,, . .	153	,,	P. Angerstein . .	1824	A
68	View near Albano .	G. Poussin .	154	XIV.	B. Rev. W. H. Carr.	1831	
69	St. John Preaching	P. F. Mola .	155	XIII.	B. ,, .	,,	
70	Cornelia & her Jewels	Padovanino .	156	,,	B. Col. Ollney . .	1837	
71	Muleteers . .	Both . .	,,	X.	G. Sir G. Beaumont .	1826	
72	Tobias & the Angel	Rembrandt .	,,	,,	B. Rev. W. H. Carr .	1831	

[1] The number of this picture has now been given to the foregoing, which has only recently been exhibited.

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
73	Conversion of St. Paul	*Asc. to* Ercole di Giulio Grandi	156	v.	B. Rev. W. H. Carr.	1831	
74	Spanish Boy	Murillo	157	xv.	G. M. Zachary	1826	
75	St. George & Dragon	Domenichino	,,	xiii.	B. Rev. W. H. Carr.	1831	
76	Christ's Agony	*Aft.* Correggio	,,	ix.	P. Angerstein	1824	
77	Stoning of Stephen	Domenichino	,,	xiii.	B. Rev. W. H. Carr.	1831	
78	Landscape	Berchem	158	Oct.	B. R. Frankum	1861	
178	Holy Family	Sir J. Reynolds	157	Withdra'n	G. Brit. Inst.	1828	
79	The Graces	,,	158	xvi.	B. Lord Blessington	1837	
80	The Market Cart	Gainsborough	165	xviii.	G. Brit. Inst.	1828	
81	St. Augustine	Garofalo	166	v.	B. Rev. W. H. Carr.	1831	
82	Holy Family	Mazzolino	167	,,	B. ,,	,,	A
83	*Phineus*	N. Poussin		Dublin	G. Gen. Thornton	1837	
84	Mercury & Woodman	Salvator Rosa	,,	xiii.	P. George Byng	,,	£1,680
85	St. Jerome	Domenichino	170	,,	B. Rev. W. H. Carr.	1831	
86	*The Entombment*	L. Carracci	..	S. Kens.	B. Col. Ollney	1837	
87	*Perseus*	Guido	..	Dublin	G. William IV.	1836	
88	Erminia	An. Carracci	170	xiii.	P. Angerstein	1824	A
89	*Portraits*	Sustermans	..	Dublin	P. ,,	,,	,,
90	*Venus and Graces*	Guido	..	Edin.	G. William IV.	1836	
91	Sleeping Venus	N. Poussin	170	xiv.	B. Rev. W. H. Carr.	1831	
92	*Cupid and Psyche*	Aless. Veronese	..	S. Kens.	B. Col. Ollney	1837	
93	Silenus	An. Carracci	171	xiii.	B. Rev. W. H. Carr.	1831	
94	Bacchus and Silenus	,,	,,	,,	P. Angerstein	1824	A
95	Dido and Aeneas	G. Poussin	,,	xiv.	B. Rev. W. H. Carr.	1831	
96	*Ecce Homo*	*Copy of* Correggio	..	S. Kens.	B. ,,	,,	
97	Rape of Europa	P. Veronese	172	vii.	B. ,,	,,	
98	La Riccia	G. Poussin	,,	xiv.	B. ,,	,,	
99	The Blind Fiddler	Sir D. Wilkie	174	xx.	G. Sir G. Beaumont	1826	
100	Death of Chatham	J. S. Copley	178	xviii.	G. Lord Liverpool	1828	
101	Infancy	Lancret	176	xiv.	B. Col. Ollney	1837	
102	Youth	,,	,,	,,	B. ,,	,,	
103	Manhood	,,	,,	,,	B. ,,	,,	
104	Age	,,	,,	,,	B. ,,	,,	
105	Landscape	SirG. Beaumont	180	Room B	G. Lady Beaumont	1828	
106	Man's Head	Sir J. Reynolds	,,	xvi.	G. Sir G. Beaumont	1826	
107	The Banished Lord	,,	181	,,	G. Rev. W. Long	,,	
108	Mæcenas's Villa	R. Wilson	,,	xvii.	G. Sir G. Beaumont	,,	
109	The Watering Place	Gainsborough	184	xvi.	G. Ld. Farnborough	1827	
110	Niobe	R. Wilson	,,	xvii.	G. Sir G. Beaumont	1826	
111	Lord Heathfield	Sir J. Reynolds	185	xvi.	P. Angerstein	1824	A
112	His Own Portrait	Hogarth	187	xvii.	P. ,,	,,	,,
113–118	Marriage "à la Mode"	,,	190	,,	P. ,,	,,	,,
119	Landscape	SirG. Beaumont	104	xix.	G. Lady Beaumont	1828	
120	J. Nollekens, R.A.	Sir W. Beechey	191	xxi.	G. Rev. R.E. Kerrick	1835	
121	*Cleombrotus*	B. West	..	Liverpool	G. W. Wilkins, R.A.	1827	
122	The Village Festival	Sir D. Wilkie	197	xx.	P. Angerstein	1824	A
123	Moonlight	E. Williams	198	Withdra'n	B. Col. Ollney	1837	
124	Rev. W. H. Carr	J. Jackson	,,	xx.	B. Rev. W. H. Carr.	1831	
125	Izaak Walton	Huysman	199	x.	B. Rev. Dr. Hawes	1838	
126	*Pylades and Orestes*	B. West	..	Glasgow	G. Sir G. Beaumont	1826	
127	View in Venice	Canaletto	200	xiii.	G. Sir G. Beaumont	,,	
128	*William Wyndham*	Sir J. Reynolds	..	N. P. Gal.	B. G. J. Cholmondeley	1831	
129	John J. Angerstein	Sir T. Lawrence	201	xviii.	G. William IV.	1836	
130	The Cornfield	J. Constable	204	xx.	B. Bought by Subs.	1837	
131	*Christ Healing the Sick*	B. West	..	Nottingham	G. Brit. Inst.	1820	
132	*The Last Supper*	,,	..	Glasgow	G. George IV.	1828	
133	*Portrait of an Actor*	J. Hoppner	..	N. P. Gal.	G. Mr. Sergt. Taddy	1837	
134	Landscape	Decker	209	xii.	B. Col. Ollney	,,	
135	Landscape with Ruins	Canaletto	,,	xiii.	G. Col. Ollney	,,	
136	Portrait of a Lady	Sir T. Lawrence	,,	Withdra'n	G. F. Robertson	,,	

[1] This picture is no longer exhibited, and its number has been given to the foregoing picture which had previously not been exhibited.

No.	Subject	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
137	Landscape	Van Goyen	209	x.	B. Col. Ollney	1837	
138	Ancient Ruins	Panini	210	XIII.	B. ,,	,,	
139	Religion: an Allegory	A. Kaufmann	,,	Withdra'n	B. J. Forbes	1835	
140	Portrait of a Lady	Van der Helst	,,	x.	B. Col. Ollney	1837	
141	*Palace of Dido*	Steenwyck	..	Dublin	B. ,,	,,	
142	*J. Kemble as Hamlet*	Sir T. Lawrence	..	N. P. Gal.	G. William IV.	1836	
143	Lord Ligonier.	Sir J. Reynolds	211	E. Vest	G. ,,	,,	
144	B. West, P.R.A.	Sir T. Lawrence	212	,,	G. ,,	,,	
145	*Portrait of a Man*	*Asc. to* Helst	..	Edin.	B. Col. Ollney	1837	
146	View on the Maas	Abraham Storck	213	x.	B. ,,	,,	
147	Cephalus and Aurora	Ag. Carracci	,,	Withdra'n	G. Ld. Ellesmere	,,	
148	Galatea	,,	,,	,,	G. ,,	,,	
149	A Calm	W. Vandevelde	,,	x.	B. Ld. Farnborough	1838	
150	A Gale	,,	215	,,	B. ,,	,,	
151	River Scene	Van Goyen	,,	,,	B. Mrs. Hodges	1852	
151	Leda	P. F. Mola	..	..	B. Ld. Farnborough	1838	
152	Evening Landscape	Van der Neer	215	x.	B. ,,	,,	
153	The Little Nurse	Maas	216	XII.	B. ,,	,,	
154	A Music Party	D. Teniers (Jr.)	,,	x.	B. ,,	,,	
155	Money-changers	,,	217	,,	B. ,,	,,	
156	Study of Horses	Van Dyck	,,	,,	B. ,,	,,	
157	Landscape	Rubens	218	,,	B. ,,	,,	
158	Boors Regaling	D. Teniers (Jr.)	,,	,,	B. ,,	,,	
159	Dutch Housewife	Maas	,,	XII.	B. ,,	,,	
160	A "Riposo"	P. F. Mola	219	XIII.	B. ,,	,,	
161	Landscape	G. Poussin	,,	XIV.	B. ,,	,,	
162	Infant Samuel	Sir J. Reynolds	220	XVI.	B. ,,	,,	
163	View in Venice	Canaletto	,,	XIII.	B. ,,	,,	
164	*Holy Family*	Jordaens	..	Dublin	G. D. of Northumbd.	,,	
165	Plague at Ashdod	N. Poussin	220	XIV.	G. ,,	,,	
166	Capuchin Friar	Rembrandt	221	x.	G. ,,	,,	
167	Adoration of Magi	B. Peruzzi	,,	Withdra'n	G. Lord Vernon	1839	
168	St. Catherine	Raphael	,,	VI.	P. Beckford	,,	} £7,350
169	Holy Family	Mazzolino	222	V.	P. ,,	,,	
170	,,	Garofalo	223	,,	P. ,,	,,	
171	*Sir J. Soane*	J. Jackson	..	N. P. Gal.	G. Brit. Inst.	,,	
172	Supper at Emmaus	Caravaggio	223	XIII.	G. Lord Vernon	,,	
173	Male Portrait	Il Bassano	224	VII.	G. H. G. Knight	,,	
174	A Cardinal	C. Maratti	,,	XIII.	G. ,,	,,	
175	*John Milton*	Van der Plaas	..	N. P. Gal.	G. C. Lofft	,,	
176	St. John & the Lamb	Murillo	225	XV.	P. Sir S. Clark	1840	2,100
177	The Magdalen	Guido	,,	XIII.	P. ,,	,,	430 10
178	Serena & the Knight	W. Hilton	,,	Withdra'n	G. Bought by Subs.	1841	
179	Virgin and Child	Francia	226	V.	P. Duke of Lucca	,,	} 3,500
180	A Pietà	,,	227	,,	P. ,,	,,	
181	Virgin and Child	Perugino	228	VI.	P. Beckford	,,	800
182	Heads of Angels	Sir J. Reynolds	,,	XVI.	G. Lady W. Gordon	,,	
183	Sir D. Wilkie	T. Phillips	229	XX.	G. The Painter	,,	
184	A Young Lady	N. Lucidel	,,	XI.	P. Col. Baillie	1858	200

Sir C. L. (then Mr.) Eastlake was appointed Keeper in 1843.

185	*Sir W. Hamilton*	Sir J. Reynolds	..	N. P. Gal.	Lent Brit. Mus.	1843	
186	Portraits of Jan Arnolfini & Wife	Jan van Eyck	229	XI.	P. General Hay	1842	630
187	Apotheosis of William the Taciturn	Rubens	231	x.	P. Lord Eldin	1843	200
188	*Mrs. Siddons*	Sir T. Lawrence	..	N. P. Gal.	G. Mrs. Fitz Hugh	,,	
189	The Doge Loredano	Gio. Bellini	231	VII.	P. Beckford	1844	630
190	A Jewish Rabbi	Rembrandt	233	x.	P. J. Harman	,,	473 11
191	Christ and St. John	Guido	,,	XIII.	P. ,,	,,	409 10
192	His own Portrait	Gerard Dou	,,	x.	P. ,,	,,	131 5

[1] This picture does not appear in the Official Catalogue; nor can I find any trace, in the Director's Annual Reports, of what was done with it. Its number has now been given to the foregoing picture, which has only recently been exhibited.

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
193	Lot & his Daughters	Guido . .	233	XIII.	P. Penrice. . .	1844	£1,680
194	Judgment of Paris.	Rubens . .	234	X.	P. ,, . .	,,	4,200
195	A Medical Professor	German School	235	XI.	P. Rochard . .	1845	630
196	Susannah & Elders	Guido . .	,,	XIII.	P. Penrice. . .	,,	1,260
197	Wild Boar Hunt .	Velazquez .	,,	XV.	P. Lord Cowley .	1846	2,200
198	St. Anthony . .	An. Carracci .	240	XIII.	P. Ld. Dartmouth .	,,	787 10
199	Lesbia . . .	Schalcken .	241	X.	B. R. Simmons. .	,,	
200	Madonna . .	Sassoferrato .	242	XIII.	B. ,, . .	,,	
201	*Seaport* . . .	C. J. Vernet .	..	Dublin	B. ,, . .	,,	
202	Domestic Poultry .	Hondecoeter .	242	X.	B. ,, . .	,,	
203	Conventual Charity	Van Harp .	,,	,,	B. ,, . .	,,	
204	Dutch Shipping .	Bakhuizen .	,,	,,	B. ,, . .	,,	
205	Itinerant Musicians	Dietrich. .	243	XII.	B. ,, . .	,,	
206	Head of a Girl .	Greuze . .	,,	XIV.	B. ,, . .	,,	
207	The Idle Servant .	Maas . .	244	X.	B. ,, . .	,,	
208	Landscape . .	Breenberg .	,,	Oct.	B. ,, . .	,,	
209	Judgment of Paris.	Both & Poelenburg	245	X.	B. ,, . .	,,	
210	View in Venice .	Guardi . .	,,	XIII.	B. ,, . .	,,	
211	A Battle. . .	Huchtenburgh	,,	XII.	B. ,, . .	,,	
212	Merchant and Clerk	De Keyser .	,,	X.	B. ,, . .	,,	

Mr. Thomas Uwins, R.A., was appointed Keeper in 1847.

213	Vision of a Knight.	Raphael . .	246	VI.	P. Rev. T. Egerton .	1847	1,050
214	Coronation of Virgin	Guido . .	248	XIII.	B. W. Wells . .	,,	
215	Saints . . .	*Sch. of*	,,	IV.	G. W. Coningham .	1848	
216	,, . . .	Taddeo Gaddi	,,	,,	G. ,, . .	,,	
217	*William Woollett*.	Gilbert Stuart	..	N. P. Gal.	G. H. Farrer . .	1849	
218	Adoration of Magi.	B. Peruzzi .	249	II.	G. E. Higginson .	,,	
219	Dead Christ . .	Lombard School	,,	IX.	G. Sir W. C. Trevelyan	,,	
1 *	Landscape with Figures	G. Poussin .	760	N. Vest.	G. G. P. Pusey. .	,,	
*	,, . .	,, .	,,	,,	G. ,, .	,,	
220	*John Hall* . .	Gilbert Stuart	..	N. P. Gal.	G. H. Graves and Co.	1850	
221	His own Portrait .	Rembrandt .	250	X.	P. Visct. Midleton .	1851	430 10
222	A Man's Portrait .	Jan van Eyck	,,	XI.	P. ,, .	,,	365
223	A Gale . . .	Bakhuizen .	251	X.	B. C. L. Bredel .	,,	
224	The Tribute Money	*Asc. to* Titian.	,,	VII.	P. Marshal Soult .	1852	2,604
225	Vision of the Magdalen	Giulio Romano	,,	Withdra'n	G. Ld. Overstone .	,,	
226	Virgin and Child .	Botticelli .	,,	III.	P. J. H. Brown .	1855	331 13
227	S. Jerome . .	Cosimo Rosselli	252	II.	P. Conte Ricasoli .	,,	114 17
228	Christ and the Money-changers	Il Bassano .	253	XIII.	G. P. L. Hinds. .	1853	
229	*Benj. West, P.R.A.*	Gilbert Stuart	..	N. P. Gal.	G. J. H. Anderdon .	,,	
230	A Franciscan Monk	Zurbaran .	253	XV.	P. King Louis Philippe	,,	265
231	T. Daniell, R.A. .	Sir D. Wilkie.	254	XXI.	B. Miss M. A. Fuller	1837	
232	Adoration of the Shepherds	Velazquez .	,,	XV.	P. King Louis Philippe	1853	2,050
233	*William Pitt* .	J. Hoppner .	..	N. P. Gal.	G. G. Moffat . .	,,	
234	Warrior adoring Infant Christ	*Sch. of* Bellini	255	VII.	P. S. Woodburn .	,,	525
235	Dead Christ . .	Spagnoletto .	256	XV.	G. D. Barclay . .	,,	
236	Castle of St. Angelo	C. J. Vernet .	257	XIV.	G. Lady Simpkinson .	,,	
237	A Woman's Portrait	Rembrandt .	,,	X.	B. Lord Colborne .	1854	
238	Dead Game . .	Jan Weenix, jr.	,,	,,	B. ,, .	,,	
239	Moonlight Scene .	Van der Neer	258	,,	B. ,, .	,,	
240	Crossing the Ford .	Berchem .	,,	,,	B. ,, .	,,	
241	The Village Beadle	Sir D. Wilkie	,,	XX.	B. ,, .	,,	

[1] The donor was informed when he offered these two pictures that they were too large, in view of the limited wall-space then at the disposal of the Gallery, to be placed in the rooms to which the public were admitted. The pictures were presented on those terms, and appear to have never been numbered or incorporated in the Official Catalogue.

No.	Subject.	Painter.	Page in this Book	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
242	Game of Backgammon	D. Teniers (Jr.)	258	X.	B. Lord Colborne	1854	
243	An Old Man	Rembrandt	259	,,	B. ,,	,,	
244	Shepherd with Lamb	Spagnoletto	,,	XV.	B. ,,	,,	
245	A Senator	Hans Baldung	,,	XI.	P. M. de. Bammeville	,,	£145 7
246	Madonna and Child	Pacchia	260	II	P. ,,	,,	92 8
247	"Ecce Homo"	M. di Giovanni	,,	,,	P. ,,	,,	55 13
248	Vision of S. Bernard	Filippo Lippi	,,	I.	P. ,,	,,	400
249	Marriage of S. Catherine of Siena	Lorenzo di S. Severino	261	VI.	P. ,,	,,	393 15
250	Four Saints	Meister v. Werden	262	XI.	P. Herr Krüger Minden	,,	(4)
251	,,	,,	,,	,,	P. ,,	,,	,,
252	*Conversion of S. Hubert*	,,	..	Edin.	P. ,,	,,	,,
253	Mass of S. Hubert	,,	263	XI.	P. ,,	,,	,,
254	Three Saints	Meister v. Liesborn	,,	,,	P. ,,	,,	,,
255	,,	,,	,,	,,	P. ,,	,,	,,
256	*The Annunciation*	,,	..	Edin.	P. ,,	,,	,,
257	The Purification	,,	263	XI.	P. ,,	,,	,,
258	*Adoration of Magi*	,,	..	Edin.	P. ,,	,,	,,
259	Christ on the Cross	,,	263	XI.	P. ,,	,,	,,
260	Three Saints	,,	,,	,,	P. ,,	,,	,,
261	,,	,,	,,	,,	P. ,,	,,	,,
262	The Crucifixion	*Sch. of* ,,	264	,,	P. ,,	,,	,,
263	*Coronation of the Virgin*	The younger ,,	..	Dublin	P. ,,	,,	,,
264	Penitent and Saint	*Asc. to* Van der Meire	264	XI.	P. ,,	,,	,,
265	Virgin and Child	Flemish School	,,	,,	P. ,,	,,	,,
266	The Deposition from the Cross	Lambert Lombard	,,	,,	P. ,,	,,	,,
267	Landscape	R. Wilson	265	XVII.	B. Mr. & Miss Garnons	,,	,,

Sir C. L. Eastlake, P.R.A., was appointed Director in 1855.

268	Adoration of Magi	P. Veronese	265	VII.	P. Sig. Toffoli	1855	1,977
269	A Knight in Armour	Giorgione	,,	,,	B. Samuel Rogers	,,	
270	"Noli me Tangere"	Titian	266	,,	B. ,,	,,	
271	"Ecce Homo"	Guido	267	XIII.	B. ,,	,,	
272	An Apostle	Pordenone (?)	,,	Oct.	G. Cav. Vallati	,,	
273	*John Smith*	Sir G. Kneller	..	N. P. Gal.	G. W. Smith	1856	
274	Virgin and Child	A. Mantegna	267	VIII.	P. Sig. Roverselli	1855	1,125 12
275	Virgin and Child	Botticelli	269	I.	P. G. Bianconi	,,	159 11 6
276	Sts. John & Paul	Giotto	270	IV.	P. Samuel Rogers	1856	78 15
277	The Good Samaritan	Il Bassano	,,	VII.	P. ,,	,,	241 10
278	Triumph of Cæsar	Rubens	,,	X.	P. ,,	,,	1,102 10
279	Horrors of War	,,	271	,,	P. ,,	,,	210
280	Madonna and Child	Gio. Bellini	,,	VII.	P. Baron Galvagna	1855	(5)
281	St. Jerome Reading	Marco Basaiti	272	,,	P. M. Marcovich	,,	43 13 1
282	Glorification of the Virgin	Umbrian	273	VI.	P. Lord Orford	1856	631
283	Virgin and Child	Benozzo Gozzoli	..	II.	P. Casa Rinuccini	1855	137 16 8
284	Madonna and Child	B. Vivarini	274	VIII.	P. Conte degl' Algarotti	,,	97
285	,,	F. Morone	,,	VII.	P. Baron Galvagna	,,	( )
286	,,	Tacconi	,,	IX.	P. ,,	,,	,,
287	Lodovico Martinengo	B. Veneziano	275	VII.	P. Conte G. Pisani	,,	48 10
288	Virgin and Child	Perugino	,,	VI.	P. Duke Melzi	1856	3,571 8 7
289	The Night Watch	Gerrit Lundens	278	X.	B. Rev. T. Halford	1857	
290	A Man's Portrait	Jan van Eyck	,,	XI.	P. H. Carl Ross	,,	189 11
291	Portrait of a Girl	Lucas Cranach	279	,,	P. Lord Shrewsbury	,,	50 8
292	St. Sebastian	Pollajuolo	,,	I.	P. Marchese Pucci	,,	3,155 4 6

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
293	Virgin and Child	Filippino Lippi	280	I.	P. Cav. Gius. Rucellai	1857	£627 8
294	Family of Darius	P. Veronese	281	VII.	P. Conte V. Pisani	,,	13,650
295	Christ and Virgin	QuentinMetsys	283	XI.	P. King of Holland	,,	137 12 9
296	Virgin Adoring	Verrocchio *Sch.*	,,	I.	P. Sig. Contugi	,,	455 16 8
297	The Nativity	Il Romanino	284	VII.	P. Conte Avveroldi	,,	804
298	The two S. Catherines	Borgognone	286	IX.	P. Sig. Taddeo	,,	430
299	An Italian Nobleman	Il Moretto	,,	VII.	P. Henfry	1858	360
300	Madonna and Child	Cima	288	,,	P. M. Roussele	,,	339 6 5
301	View in Italy	R. Wilson	,,	XVII.	G. Vernon	1847	
302	Roman Ruin	,,	,,	,,	G. ,,	,,	
303	View in Italy	,,	,,	,,	G. ,,	,,	
304	Lake Avernus	,,	289	,,	G. ,,	,,	
305	Sir Abraham Hume	Sir J. Reynolds	,,	XVI.	G. ,,	,,	
306	His own Portrait	,,	,,	,,	G. ,,	,,	
307	Age of Innocence	,,	290	,,	G. ,,	,,	
308	Musidora	Gainsborough	291	,,	G. ,,	,,	
309	Watering Place	,,	294	XVII.	G. ,,	,,	
310	Landscape	,,	,,	XVIII.	G. ,,	,,	
311	Country Children	,,	295	,,	G. ,,	,,	
312	Lady Hamilton	G. Romney	,,	XVI.	G. ,,	,,	
313	Old London Bridge	S. Scott	297	XVII.	G. ,,	,,	
314	Westminster Bridge	,,	,,	,,	G. ,,	,,	
315	The Installation	B. West	298	Withdra'n	G. ,,	,,	
316	Lake Scene	P. Loutherbourg	,,	XVII.	G. ,,	,,	
317	Greek Vintage	T. Stothard	,,	XX.	G. ,,	,,	
318	Woodland Dance	,,	300	XVIII.	G. ,,	,,	
319	Cupid & Calypso	,,	301	,,	G. ,,	,,	
320	Diana Bathing	,,	,,	,,	G. ,,	,,	
321	Intemperance	,,	,,	,,	G. ,,	,,	
322	A Battle	,,	,,	,,	G. ,,	,,	
323	The Raffle	E. Bird	,,	XIX.	G. ,,	,,	
324	*Countess of Darnley*	Sir T. Lawrence	..	Liverpool	G. ,,	,,	
325	*John Fawcett*	,,	..	N.P.Gal.	G. ,,	,,	
326	*Miss Stephens*	J. Jackson	..	,,	G. ,,	,,	
327	The Valley Farm	J. Constable	301	XX.	G. ,,	,,	
328	The First Earrings	Sir D. Wilkie	302	,,	G. ,,	,,	
329	The Bagpiper	,,	,,	XXI.	G. ,,	,,	
330	Landscape	,,	,,	,,	G. ,,	,,	
331	Newsmongers	,,	,,	XX.	G. ,,	,,	
332	"*Peep-o'-Day*"	,,	..	Dublin	G. ,,	,,	
333	Edith and Harold	W. Hilton	303	Withdra'n	G. ,,	,,	
334	Study of a Head	,,	,,	,,	G. ,,	,,	
335	,,	,,	,,	,,	G. ,,	,,	
336	,,	,,	,,	,,	G. ,,	,,	
337	*Cupid Disarmed*	,,	..	Oldham	G. ,,	,,	
338	*Abraham's Servant*	,,	..	Leicester	G. ,,	,,	
339	*Wood Nymph*	T. Phillips	..	Warrington	G. ,,	,,	
340	Home from Market	Sir A. Callcott	303	XXI.	G. ,,	,,	
341	*Coast Scene*	,,	..	Manchester	G. ,,	,,	
342	Cows Grazing	,,	304	XX.	G. ,,	,,	
343	The Wooden Bridge	,,	,,	XXI.	G. ,,	,,	
344	The Benighted Traveller	,,	,,	XX.	G. ,,	,,	
345	*Littlehampton*	..	..	Liverpool	G. ,,	,,	
346	Entrance to Pisa	,,	304	XXI.	G. ,,	,,	
347	*Dutch Ferry*	,,	..	Nottingham	G. ,,	,,	
348	Coast of Holland	,,	304	XVIII.	G. ,,	,,	
349	*Flower Girl*	H. Howard	..	Stockport	G. ,,	,,	
350	*The Dead Robin*	H. Thomson	..	Manchester	G. ,,	,,	
351	*Happy as a King*	W. Collins	..	Dundee	G. ,,	,,	

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
352	Prawn Catchers	W. Collins	305	xx.	G. Vernon	1847	
353	Yorick & the Grisette	G. S. Newton	,,	xix.	G. ,,	,,	
354	The Window	,,	306	,,	G. ,,	,,	
355	*Dull Reading*	A. Geddes	..	Edin.	G. ,,	,,	
356	Youth and Pleasure	W. Etty	306	xxi.	G. ,,	,,	
357	*A Persian*	,,	..	Leicester	G. ,,	,,	
358	*Candaules*	,,	..	Oldham	G. ,,	,,	
359	The Lute Player	,,	308	xx.	G. ,,	,,	
360	*The Dangerous Playmate*	,,	..	Warrington	G. ,,	,,	
361	*Head of Christ*	,,	..	Sheffield	G. ,,	,,	
362	*Christ and Mary Magdalen*	,,	..	Glasgow	G. ,,	,,	
363	*Il Duetto*	,,	..	Dublin	G. ,,	,,	
364	*Window in Venice*	,,	..	Nottingham	G. ,,	,,	
365	*The Magdalen*	,,	..	Stockport	G. ,,	,,	
366	*Bathers*	,,	..	Liverpool	G. ,,	,,	
367	*Infant Bacchus*	Sir M. A. Shee	..	Stockport	G. ,,	,,	
368	*T. Morton*	,,	..	N. P. Gal.	G. ,,	,,	
369	William III. landing at Torbay	J. M. W. Turner	308	xxii.	G. ,,	,,	
370	Venice	,,	309	,,	G. ,,	,,	
371	*The Golden Bough*	,,	..	Dublin	G. ,,	,,	
372	*Venice: the Dogana*	,,	..	Leicester	G. ,,	,,	
373	*Arabs dividing Spoil*	Sir W. Allan	..	Dundee	G. ,,	,,	
374	Pillars of Piazzetta	R. P. Bonington	311	xviii.	G. ,,	,,	
375	*Spaniards and Peruvians*	H. P. Briggs	..	Nottingham	G. ,,	,,	
376	*Juliet and the Nurse*	,,	..	Stockport	G. ,,	,,	
377	*Falstaff & Mrs. Ford*	G. Clint	..	Sheffield	G. ,,	,,	
378	The Newspaper	T. S. Good	312	xxi.	G. ,,	,,	
379	Lycian Peasants	W. J. Müller	,,	xix.	G. ,,	,,	
380	A Cottage	P. Nasmyth	,,	xviii.	G. ,,	,,	
381	The Angler's Nook	,,	313	,,	G. ,,	,,	
382	A Negro	J. Simpson	,,	Basement	G. ,,	,,	
383	*Vigilance*	H. Wyatt	..	Manchester	G. ,,	,,	
384	*The Philosopher*	,,	..	Glasgow	G. ,,	,,	
385	*De Tabley Park*	J. Ward	..	Oldham	G. ,,	,,	
386	*Council of Horses*	,,	..	Manchester	G. ,,	,,	
387	*Claret Vintage*	T. Uwins	..	Dundee	G. ,,	,,	
388	*Le Chapeau de Brigand*	,,	..	Sheffield	G. ,,	,,	
389	The Fiery Furnace	G. Jones	313	xx.	G. ,,	,,	
390	*Lady Godiva*	,,	..	Coventry	G. ,,	,,	
391	Battle of Borodino	,,	314	Staircase	G. ,,	,,	
392	*Utrecht*	,,	..	Oldham	G. ,,	,,	
393	The Last in	W. Mulready	314	xx.	G. ,,	,,	
394	Fair Time	,,	316	,,	G. ,,	,,	
395	Crossing the Ford	,,	,,	,,	G. ,,	,,	
396	*The Young Brother*	,,	..	Dublin	G. ,,	,,	
397	Christ Lamenting over Jerusalem	Sir C. L. Eastlake	316	xxi.	G. ,,	,,	
398	Haidée: a Greek Girl	,,	317	xx.	G. ,,	,,	
399	Escape of the Carrara Family	,,	318	xxi.	G. ,,	,,	
400	Burgos Cathedral	D. Roberts	,,	,,	G. ,,	,,	
401	Church of St. Paul, Antwerp	,,	319	,,	G. ,,	,,	
402	Sancho Panza and the Duchess	C. R. Leslie	320	,,	G. ,,	,,	
403	Uncle Toby and Widow Wadman	,,	323	xx.	G. ,,	,,	

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404	The Zuyder Zee	C. Stanfield	323	xx.	G. Vernon	1847	
405	Battle of Trafalgar	,,	325	,,	G. ,,	,,	
406	Lake of Como	,,	,,	,,	G. ,,	,,	
407	Venice	,,	326	,,	G. ,,	,,	
408	Clarissa Harlowe	C. Landseer	,,	,,	G. ,,	,,	
409	Spaniels	Sir E. Landseer	327	,,	G. ,,	,,	
410	High Life and Low Life	,,	330	,,	G. ,,	,,	
411	Highland Music	,,	331	Room B	G. ,,	,,	
412	The Hunted Stag	,,	,,	xx.	G. ,,	,,	
413	Peace	,,	332	xxi.	G. ,,	,,	
414	War	,,	333	,,	G. ,,	,,	
415	*A Dialogue at Waterloo*	,,	..	Dublin	G. ,,	,,	
416	Mr. Robert Vernon	H. W. Pickersgill	333	xxi.	G. ,,	,,	
417	*A Syrian Maid*	,,	..	Warrington	G. ,,	,,	
418	*The Cover Side*	F. R. Lee	..	Nottingham	G. ,,	,,	
419	*Showery Weather*	,,	..	Glasgow	G. ,,	,,	
420	*Stepping Stones*	W. F. Witherington	..	Warrington	G. ,,	,,	
421	*The Hop Garland*	,,	..	Oldham	G. ,,	,,	
422	Play Scene in Hamlet	D. Maclise	335	xxi.	G. ,,	,,	
423	Malvolio and the Countess	,,	338	xx.	G. ,,	,,	
424	Jewish Synagogue	S. A. Hart	,,	,,	G. ,,	,,	
425	Sir Thomas More	J. R. Herbert	339	,,	G. ,,	,,	
426	The Truant	T. Webster	340	,,	G. ,,	,,	
427	A Dame's School	,,	,,	,,	G. ,,	,,	
428	Country Cousins	R. Redgrave	341	xxi.	G. ,,	,,	
429	The Pathway to the Village Church	T. Creswick	,,	xx.	G. ,,	,,	
430	Dr. Johnson in the Ante-room of Lord Chesterfield	E. M. Ward	342	xxi.	G. ,,	,,	
431	The Fall of Clarendon	,,	343	xx.	G. ,,	,,	
432	South Sea Bubble	,,	344	xxi.	G. ,,	,,	
433	*The Tambourine*	Penry Williams	..	Nottingham	G. ,,	,,	
434	*Italian Peasants*	,,	..	Leicester	G. ,,	,,	
435	*Milking Time*	T. S. Cooper	..	Warrington	G. ,,	,,	
436	*Cattle, Morning*	,,	..	Stoke-on-Trent	G. ,,	,,	
437	Fisherman's Home	F. Danby	344	xxi.	G. ,,	,,	
438	Woodcutters	J. Linnell	345	xix.	G. ,,	,,	
439	The Windmill	,,	346	xx.	G. ,,	,,	
440	*The Gouty Angler*	T. Lane	..	Stockport	G. ,,	,,	
441	Fruit	G. Lance	346	xx.	G. ,,	,,	
442	Red Cap	,,	,,	,,	G. ,,	,,	
443	Fruit	,,	347	,,	G. ,,	,,	
444	Le Diable Boiteux	A. L. Egg	,,	,,	G. ,,	,,	
445	*The Cottage of Sclaunder*	F. R. Pickersgill	..	Glasgow	G. ,,	,,	
446	The Pride of the Village	J. C. Horsley	347	xx.	G. ,,	,,	
447	Dutch Boats	E. W. Cooke	348	,,	G. ,,	,,	
448	The Boat House	,,	,,	,,	G. ,,	,,	
449	*Lord Wm. Russell in the Tower*	A. Johnston	..	Manchester	G. ,,	,,	
450	A Village Holiday	F. Goodall	348	xx.	G. ,,	,,	
451	The Tired Soldier	,,	349	,,	G. ,,	,,	
452	The Frugal Meal	J. F. Herring	,,	,,	G. ,,	,,	

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453	Cottage Interior	A. Fraser	349	XX.	G. Vernon	1847	
454	Female Head	E. V. Rippingille	,,	Withdra'n	G. ,,	,,	
455	*A Capuchin Friar*	,,	..	Liverpool	G. ,,	,,	
456	Council of War at Courtrai	L. Haghe	349	Basement	G. ,,	,,	
457	*The Surprise*	C. M. Dubufe	..	Liverpool	G. ,,	,,	
458	Portrait of Himself.	J. M. W. Turner	350	XXII.	B. The Painter	1856	
459	Moonlight	,,	,,	Room B	B. ,,	,,	
460	*Buttermere Lake*	,,	..	Stockport	B. ,,	,,	
461	Coniston Fells	,,	351	XXII.	B. ,,	,,	
462	*Cattle in Water*	,,	..	Warrington	B. ,,	,,	
463	Æneas, with Sibyl	,,	351	XXII.	B. ,,	,,	
464	*Rizpah*	,,	..	Liverpool	B. ,,	,,	
465	Mountain Scene	,,	351	XXII.	B. ,,	,,	
466	*View in Wales*	,,	..	Stoke-on-Trent	B. ,,	,,	
467	*Sandpit*	,,	..	Oldham	B. ,,	,,	
468	Clapham Common	,,	351	Room B	B. ,,	,,	
469	Sea Piece	,,	352	,,	B. ,,	,,	
470	The Tenth Plague	,,	,,	XXII.	B. ,,	,,	
471	Jason	,,	,,	,,	B. ,,	,,	
472	Calais Pier	,,	353	,,	B. ,,	,,	
473	The Holy Family	,,	354	,,	B. ,,	,,	
474	Destruction of Sodom	,,	,,	,,	B. ,,	,,	
475	View of a Town	,,	355	Room B	B. ,,	,,	
476	The Shipwreck	,,	,,	XXII.	B. ,,	,,	
477	The Garden of the Hesperides	,,	357	,,	B. ,,	,,	
478	Blacksmith's Shop	,,	360	,,	B. ,,	,,	
479	Sun Rising in a Mist	,,	361	XIV.	B. ,,	1853	
480	Death of Nelson	,,	,,	XXII.	B. ,,	1856	
481	Spithead	,,	362	,,	B. ,,	,,	
482	The Garreteer's Petition	,,	,,	Room B	B. ,,	,,	
483	London from Greenwich	,,	,,	XXII.	B. ,,	,,	
484	St. Mawes, Cornwall	,,	363	,,	B. ,,	,,	
485	Abingdon, Berkshire	,,	,,	,,	B. ,,	,,	
486	Windsor	,,	,,	,,	B. ,,	,,	
487	*Ruin, with Cattle*	..	..	Sheffield	B. ,,	..	
488	Apollo & the Python	,,	364	XXII.	B. ,,	,,	
489	Avalanche	,,	366	,,	B. ,,	,,	
490	Hannibal crossing the Alps	,,	,,	,,	B. ,,	,,	
491	Kingston Bank	,,	367	,,	B. ,,	,,	
492	Frosty Morning	..	368	,,	B. ,,	,,	
493	The Deluge	,,	369	,,	B. ,,	,,	
494	Dido and Æneas	,,	,,	,,	B. ,,	,,	
495	Apuleia in Search of Apuleius	,,	370	,,	B. ,,	,,	
496	Bligh Sand	,,	,,	,,	B. ,,	,,	
497	Crossing the Brook	,,	371	,,	B. ,,	,,	
498	Dido building Carthage	,,	372	XIV.	B. ,,	1853	
499	*The Decline of Carthage*	,,	..	Manchester	B. ,,	1856	
500	The Field of Waterloo	,,	373	XXII.	B. ,,	,,	
501	Orange - Merchantman going to Pieces	,,	,,	,,	B. ,,	,,	
502	Richmond Hill	,,	374	,,	B. ,,	,,	
503	*Rome, from the Vatican*	,,	..	Liverpool	B. ,,	,,	
504	The Arch of Titus	,,	375	XXII.	B. ,,	,,	
505	The Bay of Baiæ	,,	376	,,	B. ,,	,,	

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506	Carthage . .	J. M. W. Turner	378	XXII.	B. The Painter . .	1856	
507	Scene from Boccaccio	,,	379	Withdra'n	B. ,, . .	,,	
508	Ulysses deriding Polyphemus	,,	,,	XXII.	B. ,, . .	,,	
509	*The Loretto Necklace*	,,	..	Dundee	B. ,, . .	,,	
510	Pilate washing his Hands	,,	382	Room B	B. ,, . .	,,	
511	View of Orvieto .	,,	,,	XXII.	B. ,, . .	,,	
512	Caligula's Palace and Bridge	,,	,,	,,	B. ,, . .	,,	
513	The Vision of Medea	,,	383	,,	B. ,, . .	,,	
514	Watteau painting .	,,	384	Withdra'n	B. ,, . .	,,	
515	Lord Percy under attainder	,,	,,	,,	B. ,, . .	,,	
516	Childe Harold's Pilgrimage	,,	,,	XXII.	B. ,, . .	,,	
517	The Fiery Furnace .	,,	387	Withdra'n	B. ,, . .	,,	
518	*Heidelberg Castle* .	,,	..	Stoke-on-Trent	B. ,, . .	,,	
519	*Regulus leaving Rome*	,,	..	Dublin	B. ,, . .	,,	
520	Apollo and Daphne .	,,	387	XXII.	B. ,, . .	,,	
521	*Hero and Leander*	,,	..	Glasgow	B. ,, . .	,,	
522	*Phryne going to the Bath*	,,	..	Oldham	B. ,, . .	,,	
523	Agrippina . .	,,	389	XXII.	B. ,, . .	,,	
524	The Téméraire .	,,	390	,,	B. ,, . .	,,	
525	*Bacchus and Ariadne*	,,	..	Sheffield	B. ,, . .	,,	
526	The New Moon .	,,	393	Withdra'n	B. ,, . .	,,	
527	*Venice, Bridge of Sighs*	,,	..	Leicester	B. ,, . .	,,	
528	Burial of Wilkie .	,,	394	XXII.	B. ,, . .	,,	
529	The Exile and the Rock Limpet	,,	,,	Withdra'n	B. ,, . .	,,	
530	Snowstorm . .	,,	395	XXII.	B. ,, . .	,,	
531	The Evening of the Deluge	,,	397	Withdra'n	B. ,, . .	,,	
532	The Morning after the Deluge	,,	,,	,,	B. ,, . .	,,	
533	*The Opening of the Walhalla*	,,	..	Dublin	B. ,, . .	,,	
534	Approach to Venice	,,	397	XXII.	B. ,, . .	,,	
535	The "Sun of Venice" going to sea	,,	399	,,	B. ,, . .	,,	
536	Port Ruysdael	,,	401	,,	B. ,, . .	,,	
537	*Van Tromp* . .	,,	..	Sheffield	B. ,, . .	,,	
538	Rain, Steam, & Speed	,,	402	XXII.	B. ,, . .	,,	
539	*Venice, the Giudecca*	,,	..	Dublin	B. ,, . .	,,	
540	*Venice, the Quay* .	,,	..	Liverpool	B. ,, . .	,,	
541	Venice, Noon. .	,,	403	Room B	B. ,, . .	,,	
542	*Venice, Sunset* .	,,	..	,,	B. ,, . .	,,	
543	*Venice: Going to the Ball*	,,	..	Manchester	B. ,, . .	,,	
544	Venice: Returning from the Ball	,,	403	XXII.	B. ,, . .	,,	
545	Whalers . . .	,,	,,	Withdra'n	B. ,, . .	,,	
546	*Whalers* . . .	,,	..	Nottingham	B. ,, . .	,,	
547	*Whalers boiling Blubber*	,,	..	Glasgow	B. ,, . .	,,	
548	Queen Mab's Grotto		404	XXII.	B. ,, . .	,,	
549	Masaniello . .	,,	405	Withdra'n	B. ,, . .	,,	
550	The Angel in the Sun	,,	406	,,	B. ,, . .	,,	
551	Tapping the Furnace	,,	,,	Room B	B. ,, . .	,,	

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552	*Æneas and Dido* .	J. M. W. Turner	..	Manchester	B. The Painter . .	1856	
553	*Mercury and Æneas*	,,	..	Plymouth Inst.	B. ,, . .	,,	
554	*The Trojan Fleet* .	,,	..	Manchester	B. ,, . .	,,	
555	*The Visit to the Tomb*	,,	..	Stockport	B. ,, . .	,,	
556	Battle of Trafalgar	,,	406	XXII.	B. ,, . .	,,	
557	*Richmond Bridge* .	,,	..	Dublin	B. ,, . .	,,	
558	Fire at Sea . .	,,	407	XXII.	B. ,, . .	,,	
559	Petworth Park .	,,	408	,,	B. ,, . .	,,	
560	Chichester Canal .	,,	,,	,,	B. ,, . .	,,	
561	Mountain Glen .	,,	409	Room B	B. ,, . .	,,	
561 A	A Mountain Stream	,,	,,	XXII.	B. ,, . .	,,	
562	*Harvest Home* .	,,	..	Plymouth Inst.	B. . .	,,	
563	Jerusalem . .	T. Seddon .	409	XIX.	G. Subscription . .	1857	
564	Virgin and Child .	Margaritone .	413	IV.	P. Lombardi - Baldi Gal.	,,	(6)
565	Madonna and Child	Cimabue .	415	,,	P. ,,	,,	,,
566	,,	Duccio . .	416	II.	P. ,,	,,	,,
567	Christ on the Cross	Segna di Buonaventura	417	IV.	P. ,,	,,	,,
568	Coronation of the Virgin	*Sch. of* Giotto	,,	,,	P. ,,	,,	,,
569	,,	Orcagna . .	419	,,	P. ,,	,,	,,
570	The Trinity . .	,, . .	420	,,	P. ,,	,,	,,
571	Angels Adoring .	,, . .	,,	,,	P. ,,	,,	,,
572	,, .	,, . .	,,	,,	P. ,,	,,	,,
573	The Nativity . .	,, . .	421	,,	P. ,,	,,	,,
574	Adoration of Magi .	,, . .	,,	,,	P. ,,	,,	,,
575	The Resurrection .	,, . .	,,	,,	P. ,,	,,	,,
576	The three Maries .	,, . .	,,	,,	P. ,,	,,	,,
577	The Ascension .	,, . .	,,	,,	P. ,,	,,	,,
578	The Holy Spirit .	,, . .	,,	,,	P. ,,	,,	,,
579	The Baptism of Christ	*Sch. of* Taddeo Gaddi	,,	,,	P. ,,	,,	,,
579 A	,,	,,	422	,,	P. ,,	,,	,,
580	Assumption of St. John	Jacopo da Casentino	,,	,,	P. ,,	,,	,,
580 A	,,	,,	423	,,	P. ,,	,,	,,
581	Saints . . .	SpinelloAretino	,,	,,	P. ,,	,,	,,
582	Adoration of Magi .	Fra Angelico .	,,	II.	P. ,,	,,	,,
583	Battle of Sant' Egidio .	Paolo Uccello	,,	III.	P. ,,	,,	,,
584	*Various Saints* .	*Sch. of* A. del Castagno	..	Edin.	P. ,,	,,	,,
585	Isotta da Rimini .	P. della Francesca	424	VI.	P. ,,	,,	,,
586	Madonna and Child	Filippo Lippi .	425	II.	P. ,,	,,	,,
587	*Saints* . . .	*Sch. of* ,, .	..	Edin.	P. ,,	,,	,,
588	*St. Mark and St. Augustine*	,,	..	Dublin	P. ,,	,,	,,
589	Virgin and Child .	Filippo Lippi .	426	I.	P. ,,	,,	,,
590	Christ in the Tomb	Marco Zoppo .	,,	V.	P. ,,	,,	,,
591	Rape of Helen .	Benozzo Gozzoli	,,	II.	P. ,,	,,	,,
592	Adoration of Magi .	Filippino Lippi	427	I.	P. ,,	,,	,,
593	Virgin and Child .	Lor. di Credi .	,,	,,	P. ,,	,,	,,
594	St. Cosmo and St. Damian	Emmanuel .	,,	IV.	P. ,,	,,	,,
595	Portrait of a Lady .	Venetian .	428	VII.	P. Sig. Menchetti .	1858	£214 18
596	The Entombment .	Palmezzano .	429	VI.	P. Sig. Gismondi .	,,	537 4 7
597	St. Vincentius Ferrer	F. Cossa .	,,	V.	P. Marchese G. Costabili	,,	} 202 16 10
598	St. Francis . .	Filippino Lippi	,,	III.	P. ,,	,,	

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599	Madonna of Meadow	Marco Basaiti	430	VII.	P. Sig. A. Farina .	1858	£641 9 4
600	The Blind Beggar .	Dyckmans .	431	XIX.	B. Miss Jane Clarke	1859	
601	Geraldine . .	Sir W. Boxall .	,,	Withdra'n	G. J. Kenyon . .	,,	
602	A Pietà . . .	Crivelli . .	,,	VIII.	P. Cav. Vallati . .	,,	303
603	Sleeping Bloodhound	Sir E. Landseer	432	XXI.	B. Jacob Bell . .	,,	
604	Dignity and Impudence	,,	,,	XX.	B. ,, .	,,	
605	The Defeat of Comus	,,	,,	XXI.	B. ,, .	,,	
606	Shoeing . . .	,,	433	,,	B. ,, .	,,	
607	Highland Dogs .	,,	434	XX.	B. ,, .	,,	
608	Alexander and Diogenes	,,	,,	XXI.	B. ,, .	,,	
609	Maid and Magpie .	,,	436	,,	B. ,, .	,,	
610	*Bloodhound and Pups*	Chas. Landseer	..	Liverpool	B. ,, .	,,	
611	*Pillaging a Jew's House*	,,	..	Dundee	B. ,, .	,,	
612	*The Sacking of Basing House*	,,	..	Sheffield	B. ,, .	,,	
613	Uncle Toby and Widow Wadman	C. R. Leslie .	436	Withdra'n	B. ,, .	,,	
614	The Bather . .	W. Etty . .	,,	XX.	B. ,, .	,,	
615	The Derby Day .	W. P. Frith .	,,	,,	B. ,, .	,,	
616	James II. . .	E. M. Ward .	440	XXI.	B. ,, .	,,	
617	*Bibliomania* . .	W. Douglas .	..	Glasgow	B. ,, .	,,	
618	*The Foundling* .	G. B. O'Neill .	..	Liverpool	B. ,, .	,,	
619	*Evening in the Meadows*	Lee and Cooper	..	,,	B. ,, .	,,	
620	River Scene . .	,,	440	XXI.	B. ,, .	,,	
621	Horse Fair . .	Rosa Bonheur	441	,,	B. ,, .	,,	
622	(See note below)[1]						
623	Madonna and Child	Girolamo da Treviso	,,	VII.	P. Ld. Northwick .	,,	472 10
624	Infancy of Jupiter .	Giulio Romano	442	XIII.	P. ,, .	,,	920
625	An Altar-piece .	Il Moretto .	443	VII.	P. ,, .	,,	577 10
626	Portrait of a Man .	Botticelli .	445	III.	P. ,, .	,,	108 3
627	Waterfall . .	Ruysdael .	,,	X.	P. Count Stolberg .	,,	1,187 15 6
628	,,	,, .	446	,,	P. ,, .	,,	1,069 15 3
629	Madonna and Child	Lorenzo Costa .	,,	V.	P. M. Reiset .	,,	880
630	,,	G. Schiavone .	447	Oct.	P. Beaucousin Coll. .	1860	(7)
631	Portrait of a Lady .	*Asc. to* Bissolo	448	VII.	P. ,, .	,,	,,
632	A Saint . . .	Girolamo da Santa Croce	,,	,,	P. ,, .	,,	,,
633	,, . . .	,,	,,	,,	P. ,, .	,,	,,
634	Madonna of Goldfinch	Cima da Conegliano	,,	,,	P. ,, .	,,	,,
635	The "Repose" .	Titian . .	,,	,,	P. ,, .	,,	,,
636	Portrait of a Poet .	Palma Vecchio	449	,,	P. ,, .	,,	,,
637	Daphnis and Chloe	Paris Bordone	450	,,	P. ,, .	,,	,,
638	Virgin and Child .	Francia . .	,,	V.	P. ,, .	,,	,,
639	"Noli me tangere"	F. Mantegna .	451	VII.	P. ,, .	,,	,,
640	Adoration of Magi .	Dosso Dossi .	,,	V.	P. ,, .	,,	,,
641	The Woman taken in Adultery	Mazzolino .	,,	,,	P. ,, .	,,	,,
642	Christ's Agony .	Garofalo .	,,	,,	P. ,, .	,,	,,
643	The Capture of Carthagena	*Asc. to* Rinaldo Mantovano	,,	XIII.	P. ,, .	,,	,,
644	The Rape of the Sabines	,,	452	,,	P. ,, .	,,	,,
645	Virgin and Child .	Albertinelli .	,,	I.	P. ,, .	,,	,,
646	St. Catharine . .	Umbrian School	453	VI.	P. ,, .	,,	,,
647	St. Ursula . .	,,	,,	,,	P. ,, .	,,	,,

[1] No. 622 appears to have been missed in the official numbering.

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648	Virgin and Child .	LorenzodiCredi	453	I.	P. Beaucousin Coll. .	1860	(7)
649	Portrait of a Boy .	J. da Pontormo	,,	,,	P. ,, .	,,	,,
650	Portrait of a Lady .	An. Bronzino .	454	,,	P. ,, .	,,	,,
651	All is Vanity . .	,,	455	,,	P. ,, .	,,	,,
652	Charity . . .	Salviati . .	456	III.	P. ,, .	,,	,,
653	Portraits of himself and Wife . .	*Sch. of* Van der Weyden	,,	XI.	P. ,, .	,,	,,
654	The Magdalen .	,,	457	,,	P. ,, .	,,	,,
655	,,	B. Van Orley	,,	,,	P. ,, .	,,	,,
656	A Man's Portrait .	Mabuse . .	458	,,	P. ,, .	,,	,,
657	Husband and Wife	J. Cornelissen	,,	,,	P. ,, .	,,	,,
658	The Death of the Virgin	*After* Schongauer.	,,	,,	P. ,, .	,,	,,
659	Pan and Syrinx .	Rottenhammer	459	X.	P. ,, .	,,	,,
660	A Man's Portrait .	Fr. Clouet .	,,	XIV.	P. ,, .	,,	,,
661	A Tracing of the "Madonna di San Sisto"	*After* Raphael	460	Basement	G. Colnaghi and Co.	,,	
662	*Neapolitan Peasants*	Penry Williams	..	Stoke-on-Trent	B. Mrs. Huskisson .	,,	
663	The Resurrection .	Fra Angelico .	460	II.	P. Sig. G. Valentini .	,,	£3,500
664	Entombment of Christ	R. Van der Weyden	462	XI.	P. Guicciardi Family	,,	120 14 6
665	Baptism of Christ .	P. della Francesca	463	VI.	P. Sig. Uzielli . .	1861	241 10
666	The Annunciation .	Filippo Lippi .	464	III.	G. Sir C. L. Eastlake	,,	
667	St. John the Baptist and Saints	,,	465	,,	P. A. Barker . .	,,	
668	The Beato Ferretti.	Crivelli . .	466	VIII.	P. ,, . .	,,	2,500
669	St. Sebastian, St. Roch, and St. Demetrius	L'Ortolano .	,,	V.	P. ,, . .	,,	
670	A Knight . .	An. Bronzino .	467	I.	G. G. F. Watts, R.A.	,,	
671	Madonna and Child	Garofalo .	468	V.	P. Conte A. Mazza .	1860	763 16
672	His own Portrait .	Rembrandt .	,,	X.	P. MM. de Richemont	1861	800
673	"Salvator Mundi"	Ant. da Messina	469	VII.	P. Cav. Isola . .	,,	160
674	Portrait of a Lady .	Paris Bordone	,,	,,	P. Duca di Cardinale	,,	257 13 1
675	Mary Hogarth .	Hogarth .	470	XVII.	B. R. Frankum. .	,,	
676	*Paul's Wharf* .	J. A. Sleap .	..	Glasgow	B. ,, . .	,,	
677	Lewis the Comedian	Sir M. A. Shee	470	W. Vest.	B. T. D. Lewis. .	1863	
678	Study for a Portrait	Gainsborough	472	XVI.	G. Messrs. Moysey .	1861	
679	An Astronomer .	F. Bol. . .	,,	X.	G. Miss E. A. Benett	1862	
680	The Miraculous Draught of Fishes	Van Dyck .	,,	,,	P. Cav. Carelli . .	1861	220
681	Captain Orme .	Sir J. Reynolds	473	E. Vest.	P. R. Williams .	1862	210
682	*Punch* . . .	B. R. Haydon	..	Leicester	B. Dr. Darling .	,,	
683	Mrs. Siddons . .	Gainsborough	473	XVI.	P. Major Mair . .	,,	1,000
684	Dr. Ralph Schomberg	,,	474	E. Vest.	P. J. T. Schomberg .	,,	1,000
685	Showery Weather .	Hobbema .	475	X.	P. G. H. Phillips .	,,	1,575
686	Madonna and Child	Memline .	476	XI.	P. J. P. Weyer. .	,,	759
687	The Sancta Veronica	William of Cologne	477	,,	P. ,, . .	,,	165
688	Alderney Cattle .	James Ward .	,,	Staircase	P. G. R. Ward . .	,,	1,500
689	Mousehold Heath .	Old Crome .	478	XVIII.	P. W. Yetts . .	,,	420
690	His own Portrait .	Andrea del Sarto	479	I.	P. Sig. N. Puccini .	,,	270 2
691	Ecce Homo . .	*Asc. to* Spagna	481	VI.	B. Sir W. Moore .	,,	
692	St. Hugo of Grenoble	Ludovico da Parma	,,	IX.	B. ,, .	,,	
693	St. Catherine . .	Pinturicchio .	,,	VI.	B. ,, .	,,	
694	St. Jerome in Study	*Asc. to* Gio. Bellini	482	VII.	P. Manfrini Gallery, Venice	,,	
695	Madonna and Child	Previtali .	484	,,	P. ,,	,,	1,047 16
696	Marco Barbarigo .	Flemish . .	,,	XI.	P. ,,	,,	

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
697	Portrait of a Tailor	Moroni . .	484	VII.	P. Sig. F. Frizzoni de Salis	1862	£320
698	The Death of Procris	Piero di Cosimo	485	I.	P. Sig. F. Lombardi .	,,	171 6 3
699	Agostino and Niccolo Della Torre	Lorenzo Lotto	486	VII.	P. Sig. G. Morelli .	,,	320
700	The Holy Family .	Lanini . .	,,	IX.	P. G. H. Phillips .	1863	1,200
701	Coronation of the Virgin	Justus of Padua	487	IV.	G. Her Majesty .	,,	
702	Madonna and Child	Umbrian .	,,	VI.	G. ,, .	,,	
703	,,	Pinturicchio .	,,	,,	G. ,, .	,,	
704	Portrait of Cosmo I.	An. Bronzino .	,,	III.	G. ,, .	,,	
705	Three Saints . .	*Asc. to* Stephan Lochner	488	XI.	G. ,, .	,,	
706	The Presentation	Master of the Lyversberg Passion	,,	,,	G. ,, .	,,	
707	St. Peter and St. Dorothy	Master of the Cologne Crucifixion	,,	,,	G. ,, .	,,	
708	Madonna and Child	Early Flemish	489	,,	G. ,, .	,,	
709	,,	,,	,,	,,	G. ,, .	,,	
710	A Monk . . .	,,	,,	,,	G. ,, .	,,	
711	Mater Dolorosa .	R. Van der Weyden	,,	,,	G. ,, .	,,	
712	"Ecce Homo" .	,,	490	,,	G. ,, .	,,	
713	Madonna and Child	Jan Mostaert.	,,	,,	G. ,, .	,,	
714	Mother and Child .	C. Engelbertsz	,,	,,	G. ,, .	,,	
715	The Crucifixion .	J. Patinir .	,,	,,	G. ,, .	,,	
716	St. Christopher	,,	491	,,	G. ,, .	,,	
717	St. John in Patmos	,,	,,	,,	G. ,, .	,,	
718	The Crucifixion .	Hendrik Bles .	,,	,,	G. ,, .	,,	
719	The Magdalen .	*Asc. to* ,,	492	,,	G. ,, .	,,	
720	A "Repose" . .	Schorel . .	,,	,,	G. ,, .	,,	
721	Portrait of a Lady .	,, . .	,,	,,	G. ,, .	,,	
722	Portrait of a Lady .	German . .	,,	,,	G. ,, .	,,	
723	(See note below)[1] .						
724	Madonna della Rondine . . .	Crivelli . .	,,	VIII.	P. Conte L. de Sanctis	1862	2,182 11 5
725	The Air-Pump .	Wright of Derby	493	XVIII.	G. E. Tyrrell . .	1863	
726	Christ's Agony .	Gio. Bellini .	,,	VII.	P. Rev. W. Davenport Bromley	,,	630
727	The Trinity . .	Pesellino .	494	I.	P. ,,	,,	2,100
728	Madonna and Child	Beltraffio .	,,	IX.	P. ,,	,,	462
729	Adoration of Kings	Foppa . .	495	,,	P. ,,	,,	127 1
730	*Sir Guyon* . .	T. Uwins .	..	Nottingham	B. A. Pellatt . .	,,	
731	*Loch-an-Eilan* .	Thomson of Duddingston	..	,,	B. Mrs. A. Thompson	1864	
732	Canal Scene . .	A. Van der Neer	495	X.	P. Lord Shaftesbury.	,,	800
733	The Death of Major Peirson	J. S. Copley .	,,	XVIII.	P. Lord Lyndhurst .	,,	1,600
734	A Milanese Lawyer	Andrea Solario	496	IX.	P. Sig. G. Baslini .	1863	636 3 9
735	St. Roch and the Angel	Paolo Morando	497	VII.	P. Dr. C. Bernasconi	1864	880
736	A Venetian Senator	Bonsignori .	,,	,,	P. ,,	,,	
737	Waterfall . .	Ruysdael .	498	X.	B. J.M. Oppenheim .	,,	
738	*Incident in a Battle*	C. P. Tschaggeny	..	Oldham	B. ,, .	,,	
739	The Annunciation .	Crivelli . .	498	VIII.	G. Lord Taunton .	,,	
740	Madonna and Child	Sassoferrato .	499	XIII.	P. Sig. Jenne, Venice	..	380
741	A Dead Warrior .	*Asc. to* Velazquez	,,	XV.	P. Pourtalès Coll., Paris	1865	1,549 4 6

[1] No. 723 appears to have been missed in the official numbering.

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
742	Portrait of a Lawyer	Moroni . .	499	VII.	P. Pourtalès Coll., Paris	1865	£528 8 6
743	*Sir D. Brewster*	Sir J. W. Gordon	..	N. P. Gal.	G. H. G. Watson .	,,	
744	"Garvagh Madonna"	Raphael . .	499	VI.	P. Lord Garvagh .	,,	9,000
745	Philip IV. of Spain	Velazquez .	500	XV.	P. M. Emm. Sano .	,,	1,200
746	Landscape, with ruin	Ruysdael .	502	Oct.	P. ,, .	,,	
747	St. John and St. Lawrence	*Asc. to* Memlinc	,,	XI.	P. ,, .	,,	480
748	Madonna and Child, with St. Anne .	Girolamo dai Libri	503	VII.	P. The Conti Monga, Verona	1864	1,580
749	The Giusti Family .	N. Giolfino .	,,	VIII.	P. ,, .	,,	
750	The Doge Gio. Mocenigo	Carpaccio .	,,	VII.	P. Conte A. Mocenigo	1865	3,400
751	Madonna and Child	Giovanni Santi	504	VI.	P. Sig. M. Gualandi .	,,	120
752	,,	Lippo Dalmasii	505	V.	P. ,, .	,,	400
753	On the road to Emmaus	Altobello Melone	,,	IX.	P. Conte C. Castelbarco, Milan	1864	320

Sir William (then Mr.) Boxall was appointed Director in 1866.

754	Portraits of Two Gentlemen	Sir J. Reynolds	505	XVI.	G. Mrs. Beaumont .	1866	
755	Rhetoric. . .	Melozzo da Forlì	506	VI.	P. W. Spence . .	,,	600
756	Music . . .	,,	,,	,,	P. ,, . .	,,	
757	Christ Blessing Little Children	*Sch. of* Rembrandt	507	X.	P. Herr Suermondt .	,,	7,000
758	Countess Palma of Urbino	Piero della Francesca	508	VI.	P. Sig. Egidj . .	,,	160
759	Remorse of Judas .	E. Armitage .	,,	XX.	G. The Painter . .	,,	
760	Parish Clerk . .	Gainsborough	509	XVI.	P. J. Wiltshire . .	1867	325 10
761	*From "Don Quixote"*	R. Smirke .	..	Stoke-on-Trent	G. Captain and Mrs. Lambert	,,	
762	,,	,, .	..	,,	G. ,,	,,	
763	,,	,, .	..	,,	G. ,,	,,	
764	,,	,, .	..	,,	G. ,,	,,	
765	Maw-worm . .	,, .	509	Withdra'n	G. ,,	,,	
766	Head of a Saint .	Dom. Veneziano	510	N. Vest.	P. Lady Eastlake .	,,	27 10
767	,, .	,,	,,	,,	P. ,, .	,,	27 10
768	St. Peter and St. Jerome	Antonio Vivarini	,,	VIII.	P. ,, .	,,	40
769	St. Michael and the Dragon	*Sch. of* P. della Francesca	,,	VI.	P. ,, .	,,	50
770	Leonello D'Este .	Giovanni Oriolo	511	V.	P. ,, .	,,	25
771	St. Jerome . .	Bono . .	,,	,,	P. ,, .	,,	55
772	Madonna and Child	Cosimo Tura .	512	,,	P. ,, .	,,	170
773	St. Jerome . .	,, .	513	,,	P. ,, .	,,	75
774	Madonna and Child	Flemish . .	,,	XI.	P. ,, .	,,	225
775	An old Woman .	Rembrandt .	,,	X.	P. ,, .	..	1,200
776	St. Anthony and St. George	Vittore Pisano	514	VII.	G. ,, .	,,	
777	Madonna and Child	Paolo Morando	515	,,	P. Count L. Portalupi	,,	900
778	,,	Pellegrino da San Daniele	,,	Oct.	P. Sig. V. Azzola .	,,	112
779	Family Portraits .	Borgognone .	,,	IX.	P. Sig. G. Baslini .	,,	160
780	,, .	,, .	,,	,,	P. ,, .	,,	
781	Raphael and Tobias	Verrocchio *Sch.*	516	I.	P. Count Galli Tassi	,,	1,000
782	Madonna and Child	*Asc. to* Botticelli	517	III.	P. ,,	,,	
783	Exhumation of St. Hubert	Flemish .	,,	XI.	P. Lady Eastlake .	1868	1,500
784	Mr. W. Siddons .	J. Opie . .	518	XXI.	B. Mrs. C. Combe .	,,	
785	Mrs. Siddons . .	Sir T. Lawrence	520	XIX.	B. ,, .	,,	
786	*The Raising of Lazarus*	B. R. Haydon	..	Plymouth	G. R. E. Lofft .	,,	

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787	Siege of Gibraltar	J. S. Copley	520	XVIII.	P. W. Grist	1868	£400
788	An Altar-piece	Crivelli	521	VIII.	P. G. H. Phillips	,,	3,360
789	A Family Group	Gainsborough	,,	W. Vest.	B. A. Baillie	,,	
790	The Entombment	Michael Angelo	522	I.	P. R. Macpherson	,,	2,000
791	*The Nun*	H. W. Pickersgill	..	Stoke-on-Trent	G. The Painter.	,,	
792	*The Woodman*	T. Barker	..	Nottingham	G. R. E. Lofft	,,	
793	*Destruction of Pompeii*	J. Martin	..	Manchester	P. C. Buttery	1869	200
794	Dutch Courtyard	P. de Hooch	524	X.	P. M. Delessert	,,	1,722
795	*The Worship of Bacchus*	G. Cruikshank	..	Bradford	G. The Painter's Friends	,,	
796	Vase of Flowers	J. van Huysum	525	XII.	P. C. J. Nieuwenhuys	,,	900
797	A Man's Portrait	A. Cuyp	,,	X.	P. ,,	,,	900
798	Cardinal Richelieu	P. de Champaigne	,,	XII.	G. A. W. Franks	,,	
799	*A Lady as Hebe*	B. West	..	Glasgow	B. Miss Worrell	,,	
800	*Relief of Lucknow*	G. Jones	..	Coventry	G. The Painter	1870	
801	*Passage of Ganges at Cawnpore*	,,	..	,,	G. ,,	,,	
802	Madonna of the Cherry	B. Montagna	526	VII.	P. Sig. G. Baslini	1869	180 18
803	The Circumcision	Marco Marziale	,,	VIII.	P. ,,	,,	1,005
804	Madonna and Child	,,	527	,,	P. ,,	,,	502 10
805	Peeling Pears	D. Teniers (jr.)	528	X.	P. G. H. Phillips	1870	600
806	The Procession to Calvary	B. Boccaccino	,,	IX.	P. Sig. G. Baslini	,,	300
807	Madonna and Child	Crivelli	,,	VIII.	G. Marchioness of Westminster	,,	
808	St. Peter Martyr	Gio. Bellini	,,	VII.	P. Sig. G. Baslini	,,	280
809	The Holy Family	Michael Angelo	529	I.	P. Ld. Taunton	,,	2,000
810	Pardon Day in Brittany	C. Poussin	530	XX.	G. R. E. Lofft	,,	
811	Tobias and the Angel	Salvator Rosa	,,	E. Vest.	G. Wynn Ellis	,,	
812	Death of P. Martyr	Gio. Bellini	531	VII.	G. Lady Eastlake	,,	
813	Fishing Boats	J. M. W. Turner	532	XXII.	B. J. M. Parsons	,,	
814	A Calm	P. J. Clays	,,	XXI.	B. ,,	,,	
815	Flushing	,,	,,	XX.	B. ,,	,,	
816	The Incredulity of St. Thomas	Cima da Conegliano	,,	VII.	P. Hospital of St. Francesco	1871	1,800
817	The Château of Teniers at Perck	D. Teniers (jr.)	533	X.	P. C. J. Nieuwenhuys	,,	1,000
818	Coast Scene	Bakhuizen	,,	XII.	P. Sir Robert Peel	,,	(8)
819	Mouth of the Thames	,,	534	,,	P. ,,	,,	,,
820	Landscape with Ruin	Berchem	,,	,,	P. ,,	,,	,,
821	A Family Group	Gon. Coques	,,	,,	P. ,,	,,	,,
822	Evening Landscape	A. Cuyp	535	,,	P. ,,	,,	,,
823	On the Meuse	,,	,,	,,	P. ,,	,,	,,
824	Ruined Castle	,,	,,	,,	P. ,,	,,	,,
825	Poulterer's Shop	Gerard Dou	536	,,	P. ,,	,,	,,
826	Landscape, Animals	K. du Jardin	,,	,,	P. ,,	,,	,,
827	The Ford	,,	,,	,,	P. ,,	,,	,,
828	Landscape & Cattle	,,	,,	,,	P. ,,	,,	,,
829	Stag Hunt	Jan Hackaert	,,	,,	P. ,,	,,	,,
830	The Avenue	M. Hobbema	,,	,,	P. ,,	,,	,,
831	Brederode Castle	,,	537	,,	P. ,,	,,	,,
832	Water Mills	,,	,,	,,	P. ,,	,,	,,
833	Forest Scene	,,	,,	,,	P. ,,	,,	,,
834	Dutch Interior	P. de Hooch	538	,,	P. ,,	,,	,,
835	Court of a House	,,	,,	,,	P. ,,	,,	,,
836	View in Holland	P. de Koninck	539	,,	P. ,,	,,	,,
837	Hay Harvest	J. Lingelbach	,,	,,	P. ,,	,,	,,
838	The Duet	G. Metsu	,,	,,	P. ,,	,,	,,
839	The Music Lesson	,,	540	,,	P. ,,	,,	,,

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840	Lady feeding Parrot	F. van Mieris	540	XII.	P. Sir Robert Peel	1871	(8)
841	Fish & Poultry Shop	W. van Mieris	,,	,,	P. ,,	,,	,,
842	Garden Scene	F. Moucheron	,,	,,	P. ,,	,,	,,
843	Blowing Bubbles	G. Netscher	,,	,,	P. ,,	,,	,,
844	Maternal Instruction	,,	541	,,	P. ,,	,,	,,
845	Spinning Wheel	,,	,,	,,	P. ,,	,,	,,
846	The Alchymist	A. van Ostade	,,	,,	P. ,,	,,	,,
847	Village Scene	I. van Ostade	,,	,,	P. ,,	,,	,,
848	Skating Scene	,,	542	,,	P. ,,	,,	,,
849	Landscape & Cattle	Paul Potter	,,	,,	P. ,,	,,	,,
850	Man's Portrait	Rembrandt	,,	,,	P. ,,	,,	,,
851	Venus Sleeping	Seb. Ricci	,,	XIII.	P. ,,	,,	,,
852	"Chapeau de Paille"	Rubens	543	XII.	P. ,,	,,	,,
853	Triumph of Silenus	,,	544	,,	P. ,,	,,	,,
854	Forest Scene	J. Ruysdael	,,	,,	P. ,,	,,	,,
855	Waterfall	,,	,,	,,	P. ,,	,,	,,
856	The Music Master	Jan Steen	,,	,,	P. ,,	,,	,,
857	The Four Seasons	D. Teniers (jr.)	,,	,,	P. ,,	,,	,,
858	,,	,,	,,	,,	P. ,,	,,	,,
859	,,	,,	,,	,,	P. ,,	,,	,,
860	,,	,,	,,	,,	P. ,,	,,	,,
861	Country Scene	,,	545	,,	P. ,,	,,	,,
862	The Surprise	,,	,,	,,	P. ,,	,,	,,
863	Rich Man in Hell	,,	,,	,,	P. ,,	,,	,,
864	The Guitar Lesson	Terburg	,,	,,	P. ,,	,,	,,
865	Coast Scene	Van der Cappelle	546	,,	P. ,,	,,	,,
866	Street in Cologne	Van der Heyden	,,	,,	P. ,,	,,	,,
867	Farm Cottage	A. Vandevelde	,,	,,	P. ,,	,,	,,
868	The Ford	,,	547	,,	P. ,,	,,	,,
869	Frost Scene	,,	,,	,,	P. ,,	,,	,,
870	Shipping in a Calm	W. Vandevelde	,,	,,	P. ,,	,,	,,
871	Bathing	,,	,,	,,	P. ,,	,,	,,
872	Shipping off the Coast	,,	,,	,,	P. ,,	,,	,,
873	,,	,,	,,	,,	P. ,,	,,	,,
874	A Calm at Sea	,,	548	,,	P. ,,	,,	,,
875	A Light Breeze	,,	,,	,,	P. ,,	,,	,,
876	A Gale	,,	,,	,,	P. ,,	,,	,,
877	His own Portrait	Van Dyck	,,	,,	P. ,,	,,	,,
878	"Pretty Milkmaid"	Wouwerman	549	,,	P. ,,	,,	,,
879	Interior of a Stable	,,	550	,,	P. ,,	,,	,,
880	On the Sea Shore	,,	,,	,,	P. ,,	,,	,,
881	Gathering Faggots	,,	,,	,,	P. ,,	,,	,,
882	Landscape	,,		,,	P. ,,	,,	,,
883	Beggar by Roadside	J. Wynants	,,	,,	P. ,,	,,	,,
884	Sand Dunes	,,	551	,,	P. ,,	,,	,,
885	The Snake in the Grass	Sir J. Reynolds		XVI.	P. ,,	,,	,,
886	Admiral Keppel	,,	,,	,,	P. ,,	,,	,,
887	Dr. Johnson	,,	552	,,	P. ,,	,,	,,
888	James Boswell	,,	553	,,	P. ,,	,,	,,
889	His own Portrait	,,	554	,,	P. ,,	,,	,,
890	George IV. as P. of Wales	,,	,,	,,	P. ,,	,,	,,
891	Portrait of a Lady	,,	555	,,	P. ,,	,,	,,
892	Robinetta	,,	,,	,,	P. ,,	,,	,,
893	Princess Lieven	Sir T. Lawrence	,,	XIX.	P. ,,	,,	,,
894	John Knox Preaching	Sir D. Wilkie	556	XXI.	P. ,,	,,	,,
895	Francesco Ferruccio	Piero di Cosimo	558	I.	B. Sir A. Sterling	,,	
896	The Peace of Münster	Terburg	,,	X.	G. Sir R. Wallace	,,	
897	Chapel-Fields, Norwich	Old Crome	559	XIX.	B. H. F. Chorley	1872	
898	Byron's Dream	Sir C. L. Eastlake	,,	XXI.	B. T. Howard	,,	
899	On the Nullah	T. Daniell	,,	,,	B. Mrs. Mansfield	,,	

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900	Lady Oxford	J. Hoppner	560	XXI.	B. Lady Langdale	1873	
901	Landscape	Jan Looten	561	X.	B. Mrs. J. H. Jewer	,,	
902	Triumph of Scipio	A. Mantegna	,,	VIII.	P. Captain Vivian	,,	£1,500
	Sir Frederick W. (then Mr.) Burton was appointed Director in 1874.						
903	Cardinal Fleury	Rigaud	562	XIV.	G. Mrs. Charles Fox.	1874	
904	Madonna and Child	Schiavone	,,	VIII.	P. A. Barker	,,	189
905	Madonna in Prayer	Cosimo Tura	,,	V.	P. ,,	,,	84 10
906	Madonna in Ecstacy	Crivelli	563	VIII.	P. ,,	,,	577 10
907	St. Catherine and Mary Magdalene	,,	,,	,,	P. ,,	,,	210
908	The Nativity	P. della Francesca	,,	VI.	P. ,,	,,	2,415
[1]909	The Madonna of the White Rose	Benvenuto da Siena	564	II.	P. ,,	,,	558 12
910	The Triumph of Chastity	Luca Signorelli	,,	VI.	P. ,,	,,	840
911	Ulysses and Penelope	Pinturicchio	,,	,,	P. ,,	,,	2,152 10
912	The Story of Griselda	,,	565	,,	P. ,,	,,	210
913	,,	,,	,,	,,	P. ,,	,,	241
914	,,	,,	,,	,,	P. ,,	,,	273
915	Mars and Venus	Botticelli	567	I.	P. ,,	,,	1,050
916	Venus with Cupids	,,	,,	III.	P. ,,	,,	1,627 10
917	No News	T. S. Good	568	XIX.	B. Mrs. M. E. Good	,,	
918	Fisherman with Gun	,,	,,	XX.	B. ,,	,,	
919	Study of a Boy	,,	,,	XXI.	B. ,,	,,	
920	Orpheus	R. Savery	,,	X.	B. S. J. Ainsley	,,	
921	Blind Man's Buff	Sir D. Wilkie	,,	XX.	B. Miss Bredel	1875	
922	Child with a kid	Sir T. Lawrence	,,	XXI.	B. Lady G. Fane	,,	
923	A Venetian Senator	Andrea Solario	569	IX.	P. Sig. G. Baslini	,,	1,880
924	Gothic Interior	Pieter Neefs	,,	X.	G. H. H. Howorth	,,	
925	"Gainsborough's Forest"	Gainsborough	,,	XVI.	P. Watts Russell	,,	*1,207 10*
926	The Windmill	Old Crome	,,	XVIII.	P. Watts Russell	1875	*231*
927	Angel Adoring	Filippino Lippi	570	N. Vest.	B. Wynn Ellis	1876	
928	Apollo and Daphne	Pollajuolo	,,	I.	B. ,,	,,	
929	"Bridgewater Madonna"	After Raphael	571	VI.	B. ,,	,,	
930	The Garden of Love	*Sch. of* Giorgione	,,	VII.	B. ,,	,,	
931	The Magdalen	P. Veronese	,,	,,	B. ,,	,,	
932	A Knight of Malta	Italian School	,,	,,	B. ,,	,,	
933	Boy with Dove	Padovanino	572	XIII.	B. ,,	,,	
934	Madonna and Child	Carlo Dolci	,,	,,	B. ,,	,,	
935	River Scene	Salvator Rosa	,,	,,	B. ,,	,,	
936	Farnese Theatre, Parma	Ferd. Bibiena	,,	,,	B. ,,	,,	
937	Scuola di San Rocco	Canaletto	,,	,,	B. ,,	,,	
938	Regatta on the Grand Canal	,,	573	,,	B. ,,	,,	
939	Venice: Piazzetta	,,	574	,,	B. ,,	,,	
940	The Ducal Palace	,,	,,	,,	B. ,,	,,	
941	The Grimani Palace	,,	,,	,,	B. ,,	,,	
942	Eton College	,,	575	,,	B. ,,	,,	
943	A Portrait	Early Flemish	,,	XI.	B. ,,	,,	
944	Two Usurers	Marinus van Romerswael	,,	,,	B. ,,	,,	
945	St. Agnes	J. Patinir	576	,,	B. ,,	,,	
946	A Man's Portrait	Mabuse	,,	,,	B. ,,	,,	
947	,,	Flemish	,,	XI.	B. ,,	,,	
948	Landscape	Rubens	,,	X.	B. ,,	,,	

[1] The central portion of this triptych was bought in 1874 for £525. The two side panels were bought in 1878, at the sale of Mr. Barker's pictures, for £33:12s., and were added to the central compartment under the same number (909).

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
949	Landscape: Gipsies	D. Teniers (sen.)	577	XII.	B. Wynn Ellis	1876	
950	Village Gossips	,,	,,	,,	B. ,,	,,	
951	Playing at Bowls	,,	,,	,,	B. ,,	,,	
952	A Village Fête	D. Teniers (jr.)	,,	,,	B. ,,	,,	
953	The Toper	,,	,,	,,	B. ,,	,,	
954	A Landscape	Corn. Huysmans	,,	X.	B. ,,	,,	
955	Women Bathing	Poelenburg	578	,,	B. ,,	,,	
956	Italian Landscape	J. Both	,,	,,	B. ,,	,,	
957	Goatherds	,,	,,	XII.	B. ,,	,,	
958	Outside Rome	,,	,,	,,	B. ,,	,,	
959	River Scene	,,	,,	,,	B. ,,	,,	
960	Windmills	A. Cuyp	,,	,,	B. ,,	,,	
961	The "Large Dort"	,,	,,	,,	B. ,,	,,	
962	The "Small Dort"	,,	579	,,	B. ,,	,,	
963	Skating Scene	I. van Ostade	,,	X.	B. ,,	,,	
964	River Scene	Van der Cappelle	,,	XII.	B. ,,	,,	
965	River Scene, with Barge	,,	,,	,,	B. ,,	,,	
966	Dutch Shipping	,,	,,	,,	B. ,,	,,	
967	River Scene	,,	,,	,,	B. ,,	,,	
968	His Wife's Portrait	Gerard Dou	,,	,,	B. ,,	,,	
969	A Frost Scene	A. Van der Neer	,,	,,	B. ,,	,,	
970	The Drowsy Landlady	Metsu	,,	X.	B. ,,	,,	
971	Landscape	Wynants	,,	XII.	B. ,,	,,	
972	,,	,,	580	,,	B. ,,	,,	
973	Sandbank	,,	,,	,,	B. ,,	,,	
974	Antwerp Cathedral	De Koninck	,,	,,	B. ,,	,,	
975	Stag Hunt	Wouwerman	,,	,,	B. ,,	,,	
976	Battle Scene	,,	,,	,,	B. ,,	,,	
977	Sea Piece	W. Vandevelde	,,	,,	B. ,,	,,	
978	River Scene	,,	581	,,	B. ,,	,,	
979	A Stiff Breeze	,,	,,	,,	B. ,,	,,	
980	Dutch Shipping	,,	,,	,,	B. ,,	,,	
981	A Storm at Sea	,,	,,	X.	B. ,,	,,	
982	Forest Scene	A. Vandevelde	,,	XII.	B. ,,	,,	
983	Bay Horse	,,	,,	,,	B. ,,	,,	
984	Cattle	,,	,,	,,	B. ,,	,,	
985	Sheep and Goats	Du Jardin	,,	,,	B. ,,	,,	
986	Watermills	Ruysdael	582	X.	B. ,,	,,	
987	Rocky Torrent	,,	,,	XII.	B. ,,	,,	
988	An Old Oak	,,	,,	,,	B. ,,	,,	
989	Bleachers	,,	,,	X.	B. ,,	,,	
990	Wooded Prospect	,,	,,	XII.	B. ,,	,,	
991	The Broken Tree	,,	,,	,,	B. ,,	,,	
992	Gothic and Classic Buildings	Van der Heyden	,,	,,	B. ,,	,,	
993	Landscape	,,	,,	,,	B. ,,	,,	
994	Street in a Town	,,	583	X.	B. ,,	,,	
995	Woody Landscape	Hobbema	,,	XII.	B. ,,	,,	
996	Castle on a Hill	,,	,,	Staircase	B. ,,	,,	
997	Scouring the Kettle	Schalcken	,,	XII.	B. ,,	,,	
998	The Duet	,,	,,	X.	B. ,,	,,	
999	Candle Light	,,	,,	XII.	B. ,,	,,	
1000	An Estuary	Bakhuizen	,,	X.	B. ,,	,,	
1001	Flower Piece	Van Huysum	,,	Oct.	B. ,,	,,	
1002	,,	Walscappelle	584	,,	B. ,,	,,	
1003	Dead Birds	Jan Fyt	,,	XII.	B. ,,	,,	
1004	Italian Landscape	Berchem	,,	X.	B. ,,	,,	
1005	Ploughing	,,	,,	,,	B. ,,	,,	
1006	Hurdy-Gurdy	,,	,,	XII.	B. ,,	,,	
1007	Rocky Landscape	Jan Wils	,,	X.	B. ,,	,,	
1008	Stag Hunt	Pieter Potter	,,	,,	B. ,,	,,	
1009	An Old Gray Hunter	Paul Potter	585	,,	B. ,,	,,	

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
1010	Architecture of the Renaissance	Dirk van Delen	585	XII.	B. Wynn Ellis	1876	
1011	Portrait of a Lady	Gon. Coques	,,	,,	B. ,,	,,	
1012	A Man's Portrait	Matt. Merian	,,	X.	B. ,,	,,	
1013	Geese and Ducks	Hondecoeter	586	XII.	B. ,,	,,	
1014	St. Lawrence	Elzheimer	,,	,,	B. ,,	,,	
1015	Fruit and Flowers	Jan Van Os	,,	X.	B. ,,	,,	
1016	Portrait of a Girl	Sir P. Lely	587	XVII.	B. ,,	,,	
1017	A Woody Landscape	Flemish	588	XII.	B. ,,	,,	
1018	Classical Landscape	Claude	,,	XIV.	B. ,,	,,	
1019	Head of a Girl	Greuze	,,	,,	B. ,,	,,	
1020	Girl with an Apple	,,	589	,,	B. ,,	,,	
1021	A Woman's Portrait	Frans Hals	,,	X.	P. F. A. Keogh	,,	£105
1022	An Italian Nobleman	Moroni	,,	VII.	P. Sig. G. Baslini	,,	
1023	An Italian Lady	,,	,,	,,	P. ,,	,,	
1024	An Italian Ecclesiastic	,,	590	,,	P. ,,	,,	5,000
1025	An Italian Nobleman	Il Moretto	,,	,,	P. ,,	,,	
1026	*Troilus and Cressida*	J. Opie	..	Manchester	B. G. Silk	1834	
1027	*Ariel*	H. Singleton	..	Coventry	B. The Painter	1840	
1028	*Manto and Tiresias*	,,	..	Leicester	B. ,,	,,	
1029	Temples of Pæstum	W. Linton	590	XXI.	B. ,,	1876	
1030	Inside of a Stable	G. Morland	591	XVIII.	G. T. Birch Wolfe	1877	
1031	Mary Magdalene	Savoldo	592	VII.	P. Sig. G. Baslini	,,	350
1032	Christ's Agony	Lo Spagna	593	VI.	P. Fuller Maitland	1878	2,000
1033	Adoration of Magi	Filippino Lippi	,,	III.	P. ,,	,,	800
1034	The Nativity	Botticelli	594	,,	P. ,,	,,	1,500
1035	Portrait of a Man	Francia Bigio	596	I.	P. ,,	,,	500
1036	A Man's Portrait	Early Flemish	597	XI.	P. ,,	,,	*350*
1037	Slate Quarries	Old Crome	,,	XVIII.	P. ,,	,,	*500*
1038	A Snow Scene	Mulready	,,	XXI.	P. ,,	,,	200
1039	Somerset Downs	T. Barker	,,	XVIII.	P. ,,	,,	*100*
1040	River Scene	W. J. Müller	,,	XX.	P. ,,	,,	*300*
1041	St. Helena	P. Veronese	598	VII.	P. Novar Collection		3,465
1042	A Man's Portrait	C. Van Hemessen	,,	XI.	P. J. C. Wallace	,,	*60*
1043	Gordale Scar	James Ward	,,	Staircase	P. Lord Ribblesdale	,,	1,500
1044	Rev. Sir H. Bate Dudley	Gainsborough	599	XVI.	G. T. Birch Wolfe	1877	
1045	A Canon and his Patron Saints	G. David	,,	XI.	B. W. B. White	1878	
1046	Sigismonda	Hogarth	600	XVII.	B. J. H. Anderdon	1879	
1047	A Family Group	Lorenzo Lotto	601	VII.	B. The Misses Solly	,,	
1048	Portrait of a Cardinal	Italian School	602	XIII.	P. W. C. Spence	1878	225
1049	The Crucifixion	Westphalian	603	X.	G. E. Shipperdson	1847	
1050	A Sea Piece	Bakhuizen	,,	X.	B. The Misses Solly	1879	
1051	Our Lord, St. Thomas, and St. Anthony	Umbrian School	,,	VI.	B. ,,	,,	
1052	Portrait of a Young Man	Lombard School	,,	IX.	B. ,,	,,	
1053	Interior of a Church	De Witte	,,	X.	B. ,,	,,	
1054	View in Venice	Guardi	604	XIII.	B. J. Henderson	,,	
1055	Village Card Party	Sorgh	,,	X.	B. ,,	,,	
1056	"A Kiss in the Cup"	,,	,,	,,	B. ,,	,,	
1057	A River Scene	C. J. Vernet	,,	XIV.	B. ,,	,,	
1058	On the Canal Reggio, Venice	Canaletto	,,	XIII.	B. ,,	,,	
1059	San Pietro in Castello, Venice	,,	605	,,	B. ,,	,,	
1060	Two Vedettes	Wouwerman	606	X.	B. ,,	,,	
1061	Explosion at Delft	Van der Poel	,,	,,	B. ,,	,,	
1062	A Battle Piece	Ferrarese	,,	V.	P. W. B. White	,,	79 16
1063	A Man's Portrait	Early Flemish	,,	XI.	P. J. H. Anderdon	,,	63

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
1064	On the River Wye.	R. Wilson .	606	XVII.	P. J. H. Anderdon .	1879	£27 6
1065	A Corn Field . .	J. Constable .	,,	XVIII.	P. ,, .	,,	27 6
1066	On Barnes Common	,, .	,,	,,	P. ,, .	,,	37 16
1067	A Quarry . .	G. Morland .	607	,,	P. ,, .	,,	42
1068	The Parson's Daughter	G. Romney .	,,	XVI.	P. ,, .	,,	378
1069	Narcissus . .	T. Stothard .	,,	XVIII.	P. ,, .	,,	110 5
1070	Cupids . . .	,, .	,,	,,	P. ,, .	,,	37 16
1071	A Rocky River Scene	R. Wilson .	608	XVII.	P. ,, .	,,	19 19
1072	Death of Chatham.	J. S. Copley .	,,	XVIII.	P. ,, .	,,	33 12
1073	,,	,, .	,,	,,	P. ,, .	,,	54 12
1074	An Oyster Supper .	Dirk Hals .	,,	XII.	P. E. C. Hill . .	,,	80
1075	The Virgin & Child	Perugino .	,,	VI.	P. Baron de la Penna	,,	3,200
1076	The Poet Gay (?) .	English School	609	XVII.	P. J. H. Anderdon .	,,	57 15
1077	An Altar-piece .	Borgognone .	,,	IX.	P. Sig. G. Baslini .	,,	1,200
1078	The Deposition .	Early Flemish	610	XI.	B. Mrs. J. H. Green.	1880	
1079	The Adoration .	,,	,,	,,	B. ,, .	,,	
1080	The Head of St. John the Baptist	Early German	611	,,	B. ,, .	,,	
1081	Man Praying . .	Early Flemish	,,	,,	B. ,, .	,,	(1)
1082	The Visit of the Virgin to St. Elizabeth	J. Patinir .	,,	,,	B. ,, .	,,	
1083	Christ crowned with Thorns	Early Flemish	,,	,,	B. ,, .	,,	
1084	Flight into Egypt .	J. Patinir	,,	,,	B. ,, .	,,	
1085	Virgin and Child .	Early German	,,	,,	B. ,, .	,,	
1086	Christ appearing to the Virgin	Early Flemish	,,	,,	B. ,, .	,,	
1087	Mocking of Christ .	Early German	612	,,	B. ,, .	,,	
1088	The Crucifixion .	German School	,,	,,	B. ,, .	,,	
1089	Virgin and Child .	Early Flemish	,,	,,	B. ,, .	,,	
1090	Pan and Syrinx .	Boucher . .	,,	XIV.	G. Mrs. R. Hollond .	,,	
1091	The Vision of Ezekiel	P. F. Poole .	,,	XXI.	B. The Painter .	1879	
1092	St. Sebastian . .	Zaganelli .	614	VI.	P. Sig. F. Sacchi .	1880	60
1093	Vierge aux Rochers	L. da Vinci .	,,	I.	P. Lord Suffolk .	,,	9,000
1094	Portrait of a Man .	*Asc.* Sir A. More	616	XI.	G. British Museum .	,,	
1095	Anna Maria Schurmann	Jan Lievens .	617	X.	G. ,, .	,,	
1096	A Hunting Scene .	J. B. Weenix .	,,	,,	G. ,, .	,,	
1097	Landscape . .	English School	,,	XVII.	G. ,, .	,,	
1098	Virgin and Child .	B. Montagna.	618	VII.	P. Sig. G. Baslini .	1881	200
1099	(See note below).[1]						
1100	Scene in a Play .	P. Longhi .	,,	XIII.	P. ,, .	,,	50
1101	Menagerie . .	,, .	619	,,	P. ,, .	,,	50
1102	The Chevalier Andrea Tron	,, .	,,	Oct.	P. Sig. M. Guggenheim	,,	300
1103	Virgin and Child .	Fiorenzo di Lorenzo	,,	VI.	P. Marchese Monaldi	,,	1,361 11
1104	The Annunciation .	Manni . .	620	,,	P. ,,	,,	
1105	The Prothonotary Apostolic, Juliano	Lotto . .	,,	VII.	P. Sig. M. Guggenheim	,,	600
1106	The Resurrection .	F. Mantegna .	,,	,,	P. A. W. Thibaudeau	,,	300
1107	The Crucifixion .	Niccolò da Foligno	,,	VI.	P. Sig. A. Castellani .	,,	1,200
1108	Virgin Enthroned .	Early Sienese	621	II.	P. ,, .	,,	
1109	Marriage of the Virgin	Buonacorso .	,,	,,	P. C. F. Murray .	,,	80
1110	Spiritual Form of Pitt	W. Blake .	622	XVIII.	P. S. Palmer . .	,,	100
1111	Wherries on the Yare	J. S. Cotman.	626	XX.	P. W. Cox . .	,,	315
1112	Mrs. Ann Hawkins	Linnell . .	627	XXI.	G. F. Piercy . .	1882	
1113	A Legendary Subject	P. Lorenzetti .	,,	II.	G. C. Fairfax Murray	,,	

[1] No. 1099 appears to have been missed in the official numbering.

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1114	The Five Senses (Sight)	Gonzales Coques	627	x.	P. De Bus di Gisignies, Brussels	1882	
1115	,, (Hearing)	,,	,,	,,	P. ,,	,,	£910 0 8
1116	,, (Feeling)	,,	,,	,,	P. ,,	,,	
1117	,, (Smell)	,,	,,	,,	P. ,,	,,	
1118	,, (Taste)	,,	,,	,,	P. ,,	,,	
1119	The Virgin & Child with Saints	Ercole di Guilio Grandi	,,	v.	P. Marchese Strozzi	,,	2,970
1120	St. Jerome in the Desert	Cima da Conegliano	628	vii.	P. Duke of Hamilton	,,	493 10
1121	Portrait of a Young Man	Venetian School	629	,,	P. ,,	,,	525
1122	St. Jerome	Theotocupuli	,,	xv.	P. ,,	,,	336
1123	Venus and Adonis	Venetian School	,,	vii.	P. ,,	,,	1,417 10
1124	Adoration of Magi	Filippino Lippi	630	i.	P. ,,	,,	1,627 10
1125	Summer & Autumn	A. Mantegna	,,	viii.	P. ,,	,,	1,785
1126	The Assumption	Botticelli	,,	iii.	P. ,,	,,	4,777 10
1127	The Last Supper	Ercole Grandi	633	v.	P. ,,	,,	630
1128	The Circumcision	Luca Signorelli	,,	vi.	P. ,,	,,	3,150
1129	Philip IV. of Spain	Velazquez	635	xv.	P. ,,	,,	6,300
1130	Christ washing his Disciples' Feet	Tintoretto	,,	vii.	P. ,,	,,	*157 10*
1131	Joseph in Egypt	J. da Pontormo	636	i.	P. ,,	,,	*315*
1132	A Vestibule	H. Steenwyck	637	x.	P. ,,	,,	*204 15*
1133	The Nativity	Luca Signorelli	638	vi.	P. Italy	,,	*1,200*
1134	Madonna and Child	Liberale	639	vii.	P. Chevalier Fabris	,,	
1135	Trajan & the Widow	Veronese School	,,	Oct.	P. ,,	,,	240
1136							
1137	Portrait of a Boy	Dutch	640	x.	P. ,,	,,	*840*
1138	The Crucifixion	A. del Castagno	641	ii.	P. C. F. Murray	,,	137
1139	The Annunciation	Duccio	,,	,,	P. Florence	,,	
1140	Christ healing the Blind	,,	,,	,,	P. ,,	,,	*178*
1141	His own Portrait	A. da Messina	642	vii.	P. Genoa	,,	*1,040*
1142	The August Moon	Cecil Lawson	,,	xxi.	G. Mrs. C. Lawson	1883	
1143	The Procession to Calvary	R. Ghirlandajo	643	i.	P. Marchese Antinori	,,	1,200
1144	Madonna and Child	Il Sodoma	644	ix.	P. C. F. Murray	,,	160
1145	Samson and Delilah	A. Mantegna	,,	viii.	P. D. of Marlborough	,,	2,362 10
1146	Portrait of a Lady	Sir H. Raeburn	645	W. Vest.	B. R. Dudgeon	,,	
1147	Heads of Four Nuns	A. Lorenzetti	646	ii.	P. Cav. P. Lombardi	,,	*45*
1148	Christ at the Column	Velazquez	,,	xv.	G. Sir J. Savile Lumley	,,	
1149	Madonna & Child	Marco d'Oggionno	647	ix.	P. Manfrini Gallery, Venice	,,	150
1150	Portrait of a Man	*Isc. to* Pontormo	,,	i.	P. C. F. Murray	,,	50
1151	The Entombment	German	,,	xi.	P. Sig. G. Baslini	,,	80
1152	St. John the Baptist	Martino Piazza	,,	ix.	P. Sig. P. Vergani	,,	240
1153	A Family Group	Hogarth	648	xvii.	B. Rev. W. Finch	,,	
1154	Girl with a Lamb	Greuze	,,	xiv.	B. Mme. Mohl	,,	
1155	The Assumption	M. di Giovanni	,,	ii.	P. Sig. Griccioli	,,	2,100
1156	On the Ouse	G. Arnald	649	xxi.	P. London	1884	*105*
1157	The Nativity	Cavallino	,,	xiii.	G. W. Pilkington	,,	
1158	Harlech Castle	James Ward	,,	xviii.	P. London	,,	*350*
1159	Calling of Abraham	G. Poussin	650	xiv.	P. Leigh Court Coll.	,,	1,995
1160	Adoration of Magi	Giorgione *Sch.*	,,	vii.	P. ,,	,,	383 5
1161	Miss Fenton as Polly Peachum	Hogarth	651	xvii.	P. ,,	,,	*840*
1162	The Shrimp Girl	,,	,,	,,	P. ,,	,,	*262 10*
1163	Canterbury Pilgrims	T. Stothard	652	xviii.	P. ,,	,,	441
1164	The Procession from Calvary	W. Blake	656	,,	G. F. T. Palgrave	,,	
1165	St. Hippolytus & St. Catherine	Il Moretto	,,	Oct.	G. ,,	,,	
1166	The Crucifixion	A. da Messina	657	vii.	P. London	,,	*350*
1167	Mary Wollstonecraft	J. Opie	,,	xviii.	P. W. Russell	,,	*231*

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1168	Portrait of a Jesuit	W. van der Vliet	658	X.	P. W. Russell . .	1884	£241 10
1169	Mrs. Robert Hollond	Ary Scheffer .	659	XXI.	B. R. Hollond . .	,,	
1170	St. Augustine and St. Monica	,, .	,,	,,	B. ,, .	,,	
1171	"Ansidei Madonna"	Raphael. .	660	VI.	P. D. of Marlborough	1885	70,000
1172	Charles the First .	Van Dyck .	666	X.	P. ,, .	,,	17,500
1173	Unknown Subject .	Giorgione *Sch.*	667	VII.	P. Bohn Collection .	,,	135
1174	The Watering Place	Gainsborough	668	XVII.	B. Mrs. E. Vaughan.	,,	
1175	Regent's Park, 1807	James Ward .	,,	XX.	B. ,, .	,,	
1176	Landscape . .	P. Nasmyth .	,,	XIX.	B. ,, .	,,	
1177	,, . .	,, .	,,	XVIII.	B. ,, .	,,	
1178	,, . .	,, .	669	XXI.	B. ,, .	,,	
1179	,, . .	,, .	,,	XVIII.	B. ,, .	,,	
1180	Cliveden-on-Thames	J. M. W. Turner	,,	XXII.	B. ,, .	,,	
1181	On the Sea Shore .	W. Mulready.	,,	XX.	B. ,, .	,,	
1182	Milton's "Comus"	C. R. Leslie .	,,	,,	B. ,, .	,,	
1183	Landscape . .	P. Nasmyth .	670	XIX.	B. ,, .	,,	
1184	A Fruit Piece. .	G. Lance .	,,	,,	B. ,, .	,,	
1185	Nymphs and Satyrs	T. Stothard .	,,	XVIII.	B. ,, .	,,	
1186	Landscape . .	J. Glover .	,,	XX.	B. ,, .	,,	
1187	Rustic Figures .	Sir D. Wilkie .	671	Room B	B. ,, .	,,	
1188	The Betrayal of Christ	Ugolino da Siena	,,	II.	P. Fuller Russell Coll.	,,	26 5
1189	The Procession to Calvary	,,	,,	,,	P. ,, .	,,	
1190	Portrait of a Boy .	*Asc. to* Clouet	672	XIV.	G. G. F. Watts, R.A.	,,	
1191	The loss of H. M. S. *Royal George*	J. C. Schetky.	,,	Staircase	G. The Misses Treve-nen	,,	
1192	Design for an Altar-piece	G. B. Tiepolo	673	XIII.	P. Beckett-Denison .	,,	162 15
1193	,,	,,	,,	,,	P. ,,	,,	
1194	Christ driving out the traders	M. Venusti .	674	I.	P. ,,	,,	966
1195	Birth of Venus .	Rubens . .	,,	Room A	P. ,,	,,	672
1196	Love and Chastity .	Florentine .	675	III.	P. Genoa . . .	,,	500
1197	David Garrick .	*Asc. to* Zoffany	676	XVI.	B. N. D. Garrick .	,,	
1198	Mr. Henry Byne .	L. F. Abbott .	,,	,,	G. Miss C. Lippincott	,,	
1199	Madonna and Child	Florentine .	677	II.	P. Milan . . .	,,	170
1200	Group of two Saints	Macrino d'Alba	,,	IX.	P. ,, . . .	,,	400
1201	,,	,,	,,	,,	P. ,, . . .	,,	
1202	Madonna and Child	Bonifazio .	,,	VII.	P. ,, . . .	1886	720
1203	,,	Cariani . .	678	,,	P. ,, . . .	,,	420
1204	Valley of the Yare .	James Stark .	,,	XX.	P. Stark . . .	,,	400
1205	Lake of Como .	F. Lee Bridell	679	,,	G. Mrs. Bridell Fox .	,,	
1206	Landscape & Figures	Salvator Rosa	680	XIII.	B. Mrs. F. Ricketts .	,,	
1207	The Hay-Wain .	J. Constable .	,,	XX.	G. H. Vaughan. .	,,	
1208	William Godwin .	J. Opie . .	,,	XVIII.	P. London . .	,,	150
1209	The Vagrants. .	F. Walker .	681	XXI.	P. Graham Sale .	,,	1,858 10
1210	"Ecce Ancilla Domini"	D. G. Rossetti	682	XX.	P. ,, . .	,,	840
1211	Marriage Fête at Mantua	Domenico Morone	686	Oct.	P. Milan . . .	,,	
1212	,,	,,	,,	,,	P. ,, . .	,,	
1213	Portrait of a Professor	Gentile Bellini	,,	VII.	P. ,, . .	,,	1,200
1214	Coriolanus, Volumnia, and Veturia	Michele da Verona	687	Oct.	P. ,, . .	,,	
1215	Madonna and Child	Dom. Veneziano	688	N. Vest.	G. Earl of Crawford	,,	
1216	Fall of the Rebel Angels	Spinello Aretino	,,	N. Vest.	G. Sir H. Layard .	,,	
,, A							
,, B							
1217	Israelites gathering Manna	Ercole di Roberti Grandi	689	V.	P. London . .	,,	650
1218	The History of Joseph	F. Ubertini .	,,	VI.	P. ,, . .	,,	3,150
1219	,,	,,	,,	,,	P. ,, . .	,,	

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
1220	Madonna and Child	L'Ingegno .	690	VI.	P. London . .	1886	
1221	"Darby and Joan"	A. de Pape .	691	X.	P. Blenheim Coll. .	,,	£252
1222	Study of Foliage, etc.	Hondecoeter .	,,	,,	G. J. Whitworth Shaw	,,	
1223	Old Westminster Bridge	Samuel Scott .	,,	XVII.	P. London. . .	,,	15 15
1224	Samuel Scott . .	T. Hudson .	,,	,,	P. ,, . .	,,	65
1225	The Artist's Father and Mother	T. Webster .	692	XXI.	B. The Painter . .	,,	
1226	"A Distinguished Member of the Humane Society"	Sir E. Landseer	,,	XX.	B. Newman Smith .	1887	
1227	Virgin and Child .	M. Venusti .	693	I.	P. Lewis Fund . .	,,	452
1228	Titania and Bottom	Fuseli . .	,,	W. Vest.	G. Miss J. Carrick Moore	,,	
1229	Virgin and Child .	Luis de Morales	695	XV.	G. Mr. G. F. de Zoete	,,	
1230	Portrait of a Girl .	D. Ghirlandajo	,,	III.	P. Walker Fund (from Whatman Collection)	,,	236 5
1231	Portrait of a Gentleman	Sir A. More .	696	XI.	P. ,, .	,,	257 5
1232	,,	H. Aldegrever	,,	,,	P. ,, .	,,	63 10
1233	The Blood of the Redeemer	Giovanni Bellini	697	VII.	P. Clarke Fund . .	,,	472 10
1234	A Muse inspiring a Court Poet	Dosso Dossi .	698	V.	P. ,, .	,,	157 10
1235	The House in which the Artist was born	Constable .	,,	XVIII.	G. Miss Isabel Constable	,,	
1236	The "Salt-box," Hampstead Heath	,, .	,,	,,	G. ,,	,,	
1237	View on Hampstead Heath	,, .	699	,,	G. ,,	,,	
1238	Sir S. Romilly .	Sir T. Lawrence	700	,,	B. Charles Romilly .	,,	
1239	Murder of the Innocents	G. Mocetto .	,,	VII.	P. Dr. J. P. Richter.	1888	600
1240	,,	,, .	,,	,,	P. ,,	,,	
1241	Christ in the Temple	P. Campana .	701	Oct.	P. ,,	,,	
1242	Stirling Castle .	A. Nasmyth .	,,	XVIII.	P. Martin Colnaghi .	,,	126
1243	Portrait of a Gentleman	Dutch School	703	X.	P. M. Roberts . .	,,	50
1244	Bridge at Gillingham	Constable .	,,	XVIII.	G. Miss Isabel Constable	,,	
1245	Church Porch, Bergholt	,, .	,,	,,	G. ,,	,,	
1246	House at Hampstead	,, .	704	,,	G. ,,	,,	
1247	The Card Players .	*Asc. to* N. Maas	,,	X.	P. Gatton Park Sale .	,,	[1] 1375 10
1248	Portrait of a Lady .	Van der Helst	,,	X.	P. Col. Everett .	,,	199
1249	Endymion Porter .	W. Dobson .	,,	XVII.	P. Gatton Park Sale .	,,	420
1250	Charles Dickens .	Maclise . .	705	XIX.	B. Sir E. R. Jodrell .	,,	
1251	A Man's Portrait .	Frans Hals .	706	X.	B. Decimus Burton .	,,	
1252	A Fruit Piece. .	Francis Snyders	,,	X.	B. ,,	,,	
1253	Hyde Park Corner.	James Holland	707	XX.	G. Miss Emily J. Wood	,,	
1254	,,	English School	,,	,,	G. ,,	,,	
1255	Study of Still Life .	Jan Van de velde	,,	X.	G. Sir John Saville .	,,	
1256	,,	H. Steenwyck	708	,,	G. ,,	,,	
1257	Birth of the Virgin.	Murillo . .	,,	XV.	G. ,,	,,	
1258	Study of Still Life .	J. B. S. Chardin	709	XIV.	G. ,,	,,	
1259	Countess of Albemarle	Sir J. Reynolds	,,	XVI.	P.	,,	[2]
1260	Portrait of a Woman	Greek; 2d-3d cents.	,,	N. Vest.	G. H. Martyn-Kennard	,,	

[1] £1224 from public funds, £151 : 10s. from Lewis Fund.
[2] This picture was deposited in the Gallery in 1888 with a view to its ultimate purchase, which was completed in 1890. But the price paid does not appear in the Director's Reports.

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
1261	Portrait of a Man	Greek: 2d-3d cents.	709	N. Vest.	G. H. Martyn-Kennard	1888	
1262	Portrait of a Woman	,,	,,	,,	G. ,,	,,	
1263	,,	,,	,,	,,	G. ,,	,,	
1264	Portrait of a Man	,,	,,	,,	G. ,,	,,	
1265	,,	,,	,,	,,	G. Jesse Haworth	,,	
1266	Portrait of a Woman	,,	,,	,,	G. ,,	,,	
1267	,,	,,	,,	,,	P. Clarke Fund	,,	
1268	Portrait of a Man	,,	,,	,,	P. ,,	,,	
1269	Portrait of a Woman	,,	,,	,,	P. ,,	,,	£95
1270	,,	,,	,,	,,	P. ,,	,,	
1271	Marie Auguste Vestris	Gainsborough	710	XVIII.	G. James Rannie Swinton	,,	
1272	The Cenotaph	Constable	711	XIX.			
1273	Flatford Mill	,,	712	,,	G. Maria, Isabel, and Lionel B. Constable	,,	
1274	The Glebe Farm	,,	,,	,,			
1275	View of Hampstead	,,	713	,,			
1276	Harwich	,,	,,	XVIII.			
1277	A Man's Portrait	N. Maes	,,	X.	G. Sir T. Martin	,,	
1278	A Convivial Party	H. G. Pot	,,	XII.	P. Lewis Fund	1889	200
1279	Beata Beatrix	D. G. Rossetti	714	XX.	G. Lady Mount Temple	,,	
1280	Christ appearing	Early Flemish	,,	XI.	P. Walker Fund	,,	300
1281	Mrs. Brocas	F. Cotes	713	XX.	G. G. Holt	,,	
1282	San Zenobio	J. Chimenti	715	I.	G. G. Salting	,,	
1283	Dedham	Gainsborough	716	XIX.	P. Clarke Fund	,,	209 9 6
1284	St. Francis & St. Mark	A. Vivarini	,,	VIII.	P. ,,	,,	200
1285	Napoleon I.	Horace Vernet	,,	XIX.	G. Duke of Leinster	,,	
1286	Boy Drinking	Murillo	717	XV.	B. J. S. Beckett	,,	
1287	An Art Gallery	Jan Bruegel	,,	XI.	B. ,,	,,	
1288	Frost Scene	A. van der Neer	718	XII.	B. ,,	,,	
1289	Landscape & Cattle	Cuyp	,,	X.	B. ,,	,,	
1290	Landscape	Wilson	,,	XVII.	B. ,,	,,	
1291	Assumption of Virgin	Valdes Leal	,,	XV.	P. London	,,	400
1292	A Family Group	Jan van Bylert	719	XII.	P. Clarke Fund	,,	50
1293	Musical Pastime	J. M. Molenaer	,,	X.	P. ,,	,,	120
1294	Allegorical Subject	W. van de Poorter	,,	XII.	G. Humphry Ward	,,	
1295	Virgin and Child	G. Giovenone	720	IX.	P. Venice	,,	320
1296	Rural Landscape	G. Zais	,,	XIII.	P. ,,	,,	100
1297	River Scene	,,	721	,,	P. ,,	,,	100
1298	River Scene	Venetian	,,	VII.	P. Florence	,,	
1299	Portrait of Youth	D. Ghirlandajo	,,	III.	G. ,,	,,	2,000
1300	Virgin and Child	Milanese	,,	IX.	P. Beaucousin Coll.	1880	See p. 805
1301	Savonarola	Florentine	,,	III.	G. Dr. W. Radford	1890	
1302	St. Bartin	Simon Marmion	,,	XIV.	P. Beaucousin Coll.	1880	See p. 805
1303	Choir of Angels	,,	722	,,	P. ,,	,,	,, p. 805
1304	Marcus Curtius	Umbrian School	,,	VI.	P. ,,	,,	,, p. 805
1305	Portraits	G. Donck	723	X.	P. S. Richards	1890	£166
1306	Landscape	T. Barker	,,	XIX.	P. Lewis Fund	,,	130
1307	Miss C. Fry	Sir T. Lawrence	,,	,,	B. W. Wilson	,,	
1308	Portrait	Mazo Martinez	,,	XV.	G. Crompton Roberts	,,	
1309	,,	B. Licinio	,,	VII.	P. Perkins Sale	,,	288 15
1310	Ecce Homo	Giov. Bellini	724	,,	P. ,,	,,	535 10
1311	Winter Scene	Beerstraaten	,,	X.	P. Colnaghi	,,	75
1312	Village Cobbler	Jan Victors	725	,,	P. ,,	,,	73
1313	The Milky Way	Tintoret	,,	VII.	P. Lord Darnley	,,	2,500 [1]
1314	The Ambassadors	Holbein	,,	VI.	P. & G. Longford Castle	,,	
1315	Ad. Pulido-Pareja	Velazquez	734	,,	,, ,,	,,	55,000 [2]
1316	Italian Nobleman	Moroni	736	,,	,, ,,	,,	
1317	Marriage of Virgin	Sienese School	,,	II.	P. Clarke Fund	,,	70
1318	Unfaithfulness	Veronese	737	VII.	P. Lord Darnley	,,	(1)

[1] 1313 and 1318 were purchased together for £2500.

[2] £25,000 from a Parliamentary Grant; £30,000 from private gifts (see p. xiv.)

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
1319	View in Rome	Claude	737	XIV.	P. Count d'Aglié	1890	£175
1320	Aglonius Voon	C. Jansens	,,	Oct.	G. Mrs. Z. Troughton	1891	
1321	Cornelia Remoens	,,	,,	,,	G. ,,	,,	
1322	Eve of Deluge	W. B. Scott	,,	XIX.	G. Miss Alice Boyd	,,	
1323	Piero de' Medici	Bronzino	738	I.	B. Sir W. Drake	,,	
1324	Scorn	Veronese	,,	VII.	P. Lord Darnley	,,	2500 [1]
1325	Respect	,,	,,	,,	G. ,,	,,	
1326	Happy Union	,,	,,	,,	P. ,,	,,	(1)
1327	Winter Scene	J. van Goyen	740	X.	P. Colnaghi, Lewis Fund	,,	335
1328	Westminster	S. Scott	,,	XVII.	P. Colnaghi, Wheeler Fund	,,	70
1329	Interior	Brekelenkam	741	X.	P. Buttery, Walker Fund	,,	90
1330	Transfiguration	Duccio	,,	II.	G. R. H. Wilson	,,	
1331	Virgin and Child	B. Fungai	,,	,,	G. W. Connal, junior	,,	
1332	First Earl of Berkeley	C. Netscher	742	X.	G. Lord Savile	,,	
1333	Deposition	Tiepolo	,,	XIII.	P. C. Bentinck, Wheeler Fund	,,	157 10
1334	Fortune-Teller	P. Longhi	,,	,,	P. ,,	,,	105
1335	Madonna	French School	,,	XIV.	P. Miss Sorel, Wheeler Fund	,,	50
1336	Death of Dido	Liberale	,,	Oct.	P. Habich, Cassel	,,	
1337	Ecce Homo	Sodoma	,,	IX.	P. ,,	,,	
1338	Adoration of Shepherds	B. Fabritius	743	Oct.	P. ,,	,,	
1339	Birth of St. John	Sodoma	,,	,,	P. ,,	,,	
1340	Landscape	R. Roghman	,,	,,	P. ,,	,,	
1341	,,	C. Decker	,,	,,	P. ,,	,,	
1342	,,	J. de Wet	,,	,,	P. ,,	,,	2,807
1343	Amsterdam Musketeer	Dutch School	744	,,	P. ,,	,,	
1344	Landscape	S. Ruysdael	,,	,,	P. ,,	,,	
1345	,,	T. Wouwerman	,,	,,	P. ,,	,,	
1346	Winter Scene	Avercamp	,,	,,	P. ,,	,,	
1347	Farmyard	I. van Ostade	745	,,	P. ,,	,,	
1348	Landscape	A. van de Velde	,,	,,	P. ,,	,,	
1349	Study of Lion	Sir E. Landseer	,,	XIX.	B. T. H. Hills	1892	
1350	,,	,,	,,	,,	B. ,,	,,	
1351	Village Inn	Morland	,,	,,	B. Sir O. Clayton	,,	
1352	Landscape	Moucheron	,,	Oct.	B. R. W. Cooper	,,	
1353	,,	Ryckaert	746	,,	B. ,,	,,	
1354	Sir A. Cockburn	British School	,,	XVI.	B. Marianna Augusta,	,,	
1355	Dr. Cockburn	,,	,,	XVII.	B. Lady Hamilton	,,	
1356	W. Cockburn	,,	,,	XVI.	B. ,,	,,	
1357	Lady Stewart	,,	,,	XVII.	B. ,,	,,	
1358	Sir J. Stewart	,,	,,	,,	B. ,,	,,	
1359	Sir J. Cockburn	,,	,,	XVI.	B. ,,	,,	
1360	Sir. T. Lyttelton	R. Wilson	747	XVII.	B. ,,	,,	
1361	Sir R. Lyttelton	Battoni	,,	XVI.	B. ,,	,,	
1362	Lord Lyttelton	R. Brompton	,,	,,	B. ,,	,,	
1363	Mrs. Ayscough	British School	748	,,	B. ,,	,,	
1364	George III., etc.	R. Wilson	,,	,,	B. ,,	,,	
1365	Lady Cockburn	Sir J. Reynolds	749	,,	B. ,,	,,	
1366	Sir James Cockburn	A. W. Devis	750	XIX.	B. ,,	,,	
1367	,,	A. Morton	751	,,	B. ,,	,,	
1368	Lady Cockburn	,,	,,	,,	B. ,,	,,	
1369	M. A. Cockburn	A. W. Devis	,,	,,	B. ,,	,,	
1370	Lady Hamilton	A. Morton	752	,,	B. ,,	,,	
1371	Sir J. Cockburn	J. Zoffany	,,	XVI.	B. ,,	,,	
1372	Sir G. Cockburn	J. J. Halls	,,	E. Vest.	B. ,,	,,	
1373	Captain Ayscough	British School	,,	XVI.	B. ,,	,,	
1374	Hogarth's Servants	Hogarth	753	XVII.	P. Wedderburn, Lewis Fund	,,	162 15

[1] 1324 and 1326 were purchased together for £2500.

No.	Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired. P. = Purchased. G. = Given. B. = Bequeathed.	When	Price.
1375	House of Martha	Velazquez	753	xv.	B. Sir W. Gregory	1892	
1376	Sketch of a Duel	,,	,,	,,	B. ,,	,,	
1377	Adoration of Shepherds	Savoldo	754	vii.	B. ,,	,,	
1378	Interior	Jan Steen	,,	Oct.	B. ,,	,,	
1379	The Ratcatcher	T. Woodward	,,	xix.	B. E. Archer	,,	
1380	Fruit and Flowers	J. van Os	,,	Oct.	G. G. Holt	,,	
1381	The Holy Women	F. Mantegna	,,	vii.	B. Lady Taunton	,,	
1382	Salvator Mundi	J. Jackson	,,	xxi.	G. Rev. J. Gibson	,,	
1383	Spinet	Jan Vermeer	755	x.	P. Lawrie	,,	£2,400
1384	View in Hampshire	P. Nasmyth	,,	xix.	B. Col. A. B. Read	1893	
1385	Esmond and Beatrix	Egg	,,	,,	P. Clarke Fund	,,	
1386	Soldiers Quarrelling	W. C. Duyster	756	Oct.	P.	,,	
1387	Players at Tric-Trac	,,	,,	,,	P.	,,	
1388	The Cast Shoe	G. Mason	,,	xxi.	P. Clarke Fund	,,	
1389	Chilston Lane, Torquay	G. B. Willcock	757	xix.	P. ,,	,,	
1390	Sea Piece	J. Ruysdael	,,	x.	P. Mildmay Sale	,,	2,310
1391	Harbour of Refuge	F. Walker	758	xxii.	G. Mr. W. Agnew	,,	

PICTURES DEPOSITED ON LOAN AND OTHER ITEMS NOT NUMBERED.

Subject.	Painter.	Page in this Book.	Room in which Hung.	How Acquired.	When.
Christina of Denmark	Holbein	761	xi.	Lent by Duke of Norfolk	1880
Constable's Palette	..	764	xviii.	Given by Miss Constable	1888
Turner's Palette	..	,,	xxii.	Given by Mr. H. Nibbs	1883
Silhouette of Turner	..	,,	,,		
Men destroyed by Dragons	B. Spranger	,,	E. Base.	Given by Duke of Northumberland	
His own Portrait	Sir J. Reynolds	762	xvi.	Lent by Dilettanti Society	1886
Dilettanti Society	,,	,,	,,	,,	,,
,,	,,	,,	,,	,,	,,
A Conversation Piece	*Asc. to* Hogarth	,,	xvii.	Lent by Miss Sealy	
Giovanna Tornabuoni	D. Ghirlandajo	760	iii.	Lent by Mr. H. Willett	1882
Copies from Old Masters	*See* page 767 *sq.*		E. Base.		

THE END

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